

Fall, 1965

Vol. 22, No. 4

Whole No. 88

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



Bank note style essay for a Swedish one krona stamp of 1900. (See page 147.)

Official Journal of the Essay-Proof Society

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# The Essay Proof Journal

Vol. 22, No. 4

Fall 1965

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Published Quarterly by the Essay-Proof Society.

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at 8 P. M. Visitors are cordially invited to attend these meetings, at which there



# Swedish Portrait Stamps of the 19th Century

## Eclectic Designs and Essays

By Gilbert Svenson



**Fig. 1. Norway 1856 King Oscar design, Scott's type A2.**

CHARLES XV (1859-1872)

In 1860 Sweden's General Post Office was for various reasons contemplating the issue of a new type of postage stamp. Among the propounders of the scheme were Messrs. P. A. Nyman, a printing establishment in Stockholm, which had since 1856 printed the Norwegian stamps. In Norway, until 1905 united to Sweden, the then current stamps pictured the King of the United Kingdoms, Oscar I (1844-1859). These stamps (Figure 1) were influenced by the French Emperor Napoleon stamp in design and format.

After the king's death in 1859, it became a natural thing for P. A. Nyman, the stamp supplier, to start planning a new type of postage stamp. This new stamp would display the portrait of the successor, Charles XV (1859-1872). An engraved portrait was made by Nyman. Originally he had intended to put it into such a frame as already used for the Norwegian stamps.

But at the same time Sweden came to the fore. So far, postage stamps showing only the Swedish coat of arms had been used. But with a view to the issuing of a new type of stamp in 1860, Nyman decided to prepare a draft of Swedish stamps of the portrait type. The portrait medallion already drawn up was considered suitable; it originated from a contemporary coin. However, to allow distinction of the stamps from the two countries the frames had to be different.

In 1860, Nova Scotia had issued a new type of postage stamp showing the portrait of Queen Victoria of Great Britain. It was executed in copper print by the American Bank Note Co., New York. The frame was a simplified form of that of the U.S. Franklin stamp one cent made by this firm, and current between 1851 and 1861. Contrary to the procedure in North America, the Swedish and Norwegian stamps were printed in letterpress printing. Therefore, when Messrs. Nyman chose the Nova Scotia stamp for a model when drawing up the Swedish stamp they had to simplify the frame. (See Figure 2.)

The designs for the new Swedish stamps proposed by Nyman were submitted to the Swedish General Post Office for approval in 1861, and consisted of two types. There is one portrait medallion with monochromatic background (type No. I) and another one with striped background (type No. II). (See Figure 3.) Both types exist in the fol-





**Fig. 2. U. S. 1c 1851 Franklin and Nova Scotia 1860 Victoria type stamps with similar frames adapted to the P. A. Nyman 1861 Sweden essays.**

lowing values: "fem" (5), "nio" (9), "tolf" (12), "trettio" (30) and "femtio" (50) öre. The colours, green (5), grey-violet (9), blue (12), orange-brown (30), and carmine (50), correspond with those of the stamps then current. These essays were printed in sheets of 100 stamps each on a rather thick, yellowish paper. Each sheet comprises all the denominations of the two types ten times, which means that each type and every denomination appear in all the colours. A complete series with all the Charles XV essays should comprise 70 different, as black (3 öre) and yellow (24 öre) are also included. But the latter values were not among those proposed and engraved by Nyman.

There exists only one complete and intact sheet. It is in the Post Museum in Stockholm. Here you will find all the types of the above mentioned essays. Only four private collections possess them all. Occasionally such single copies are offered for sale at Swedish and international stamp auctions at a price of \$20-25 apiece. Only ten years ago such an essay could be had for about \$5, but at that time their origin was wrapped in obscurity.

The essays are of the same size and have the same perforation as the Norwegian stamps with the portrait of Oscar I, made by Messrs. Nyman. However, all the proposed essays mentioned here were refused both in Norway and Sweden. In Norway they changed in 1863 to a type with coat of arms, which the Norwegians printed themselves. In Sweden the figures were considered hardly legible. With the ever-increasing amount of denominations, the postal staff required distinct figures of value in order to avoid mistakes which might be attended with heavy losses. Therefore, from 1862 onwards, there appeared in Sweden a type of stamp with a lion which to some extent satisfied their de-



**Fig. 3. Type I (left) and type II of the Nyman 1861 Sweden essays with eclectic frame design.**





Fig. 4. Mirowsky designs for Sweden type A7 and the U. S. 30c stamp from which they were derived.

mands. The popular and merry King Charles XV was never to see his own portrait on a stamp of the "Sister Peoples."

#### OSCAR II (1872-1907)

Not a single portrait stamp was issued in Sweden until 1885. At that time the stamps were printed by "Jacob Bagges Bank Note Company" in Stockholm, where the German born bank note engraver Max Mirowsky (1885-1939) had been working since 1881. On July 5, 1884, Royal permission was given to the effect that the portrait of Oscar II might appear on stamps. Mirowsky was commissioned to make the drafts.

Among the many sketches the one with the annotation "2" and signed in pencil "godkändt R" (approved by R) was finally selected. "R" is Adolf Wilhelm Roos' signature. He was at that time Director General of the Swedish Post Office. The stamp in letterpress printing, value 10 öre, red, was issued on January 1, 1885.

The accepted stamp is a slight alteration of the U.S. Hamilton stamp, 30 cents, from 1870, which was still current in the middle of the eighties. The design of the Swedish stamp is almost identical. On the ultimate stamp the text at the bottom was somewhat altered, the portrait medallion was given as a frame a chain string of pearls, and decorative post horns were placed in the upper corners. (See Figure 4.)

Formerly, interchange of stamp designs between countries was rather common. The "Swedish" type was later borrowed by Roumania for a portrait stamp picturing King Charles I.

In 1891 a whole series of stamps with the portrait of Oscar II was issued, although now in copper printing. Even on this occasion Jacob Bagge's Bank Note Company was responsible for the printing. The engraver was Max Mirowsky, who used his earlier sketch as a pattern but altered the profile of the King's head in such a way that the original somewhat turned-off head was directed towards the onlooker. On the copper printed stamps which were issued in the 5, 8, 10, 15, 20, 25, 30 and 50 öre values, the denomination figures were altered so as to make them rather like those used by the American Bank Note Company during the 19th century.

During the planning and preparation of the copper print series it was suggested that the highest value current—1 krona—should be executed in double size and with the King's portrait. For this stamp Mirowsky designed a sketch, delivered as a sample gravure in



green, carmine, brownish red, blue black, dark brown, yellowish brown, reddish brown, and yellow. This rare essay, (Figure 5), which looks like a miniature bank note, has "bank note figures" of the American type. Behind the upper and lower text ribbons there is a fretwork of ornamental leaves in the style of *l'art nouveau* (Jugend).

A stamp to the value of 1 krona was not issued until 1900. The large size had by then been abandoned, but instead the stamp was printed in two colours. The essay (Figure 6) as well as the accepted design were made by Mirowsky. On the essay the ends of the lower text ribbons resemble those of the öre stamps, whereas the corner ends of the text ribbons of the accepted stamp are stiffly curled. The background is a wallpaper pattern with crowns in *l'art nouveau*. The denomination figure looks quite "American." It is similar to the "1" of the value 15 cents of the U.S. series of 1869.

In 1897 King Oscar celebrated his Silver Jubilee as regent. But because of restrictions suggested by the UPU and instigated by philatelists, primarily on account of the U.S. Columbus series in 1892, the Swedish General Post Office did not consider it advis-

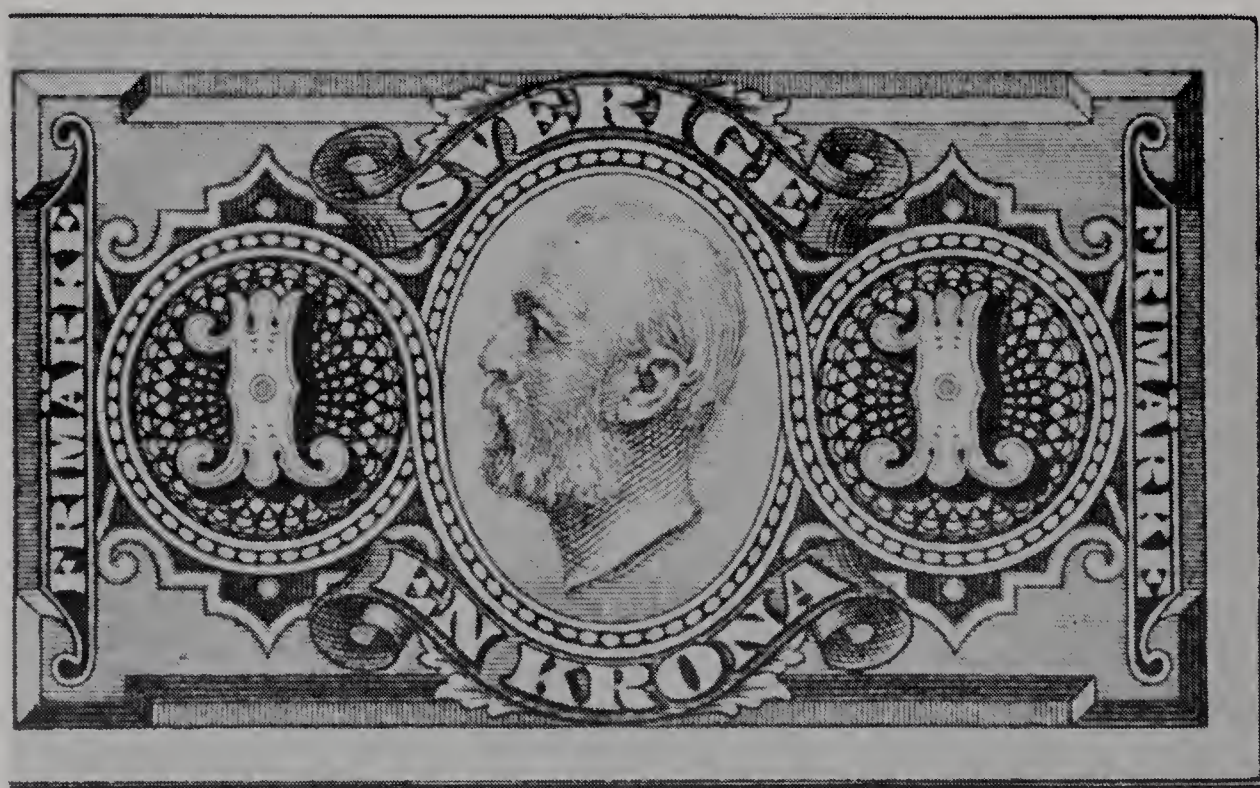


Fig. 5. Essay for Sweden's unissued one krona stamp designed and engraved by Mirowsky in bank note style.

able to issue a commemorative stamp. The Jubilee, they said, ought to be celebrated, however, and a special picture post card was issued.

It is still not known who designed this post card. The portrait and picture were engraved by Andreas Pichel at Nuremberg, whereas the engraving of the frame was made in Stockholm by Mirowsky. As was the case with the contemporary stamps, this post card was made in copper printing by Bagge's Bank Note Company.

The idea of a picture covering the whole front of the post card was not original, however. The year before, in 1896, a post card was issued in Italy on the occasion of Victor Emanuel's marriage to Princess Elena of Montenegro. As early as 1893, a picture post card was issued in France to commemorate the Russian naval visit at Toulon, and in 1895 Portugal celebrated the St. Antony Jubilee by issuing a special post card. One of these cards was probably known to the Swedish artist. In any case, this Swedish post card is a masterpiece of engraving and a consistent sample of *l'art nouveau*. (See Figure 7.) The picture of the King and the denomination figure are interwoven with winding flower and leaf ornaments, the most characteristic feature of the actual style.





Fig. 6. Essay for Sweden one krona stamp (left) and accepted design (right).

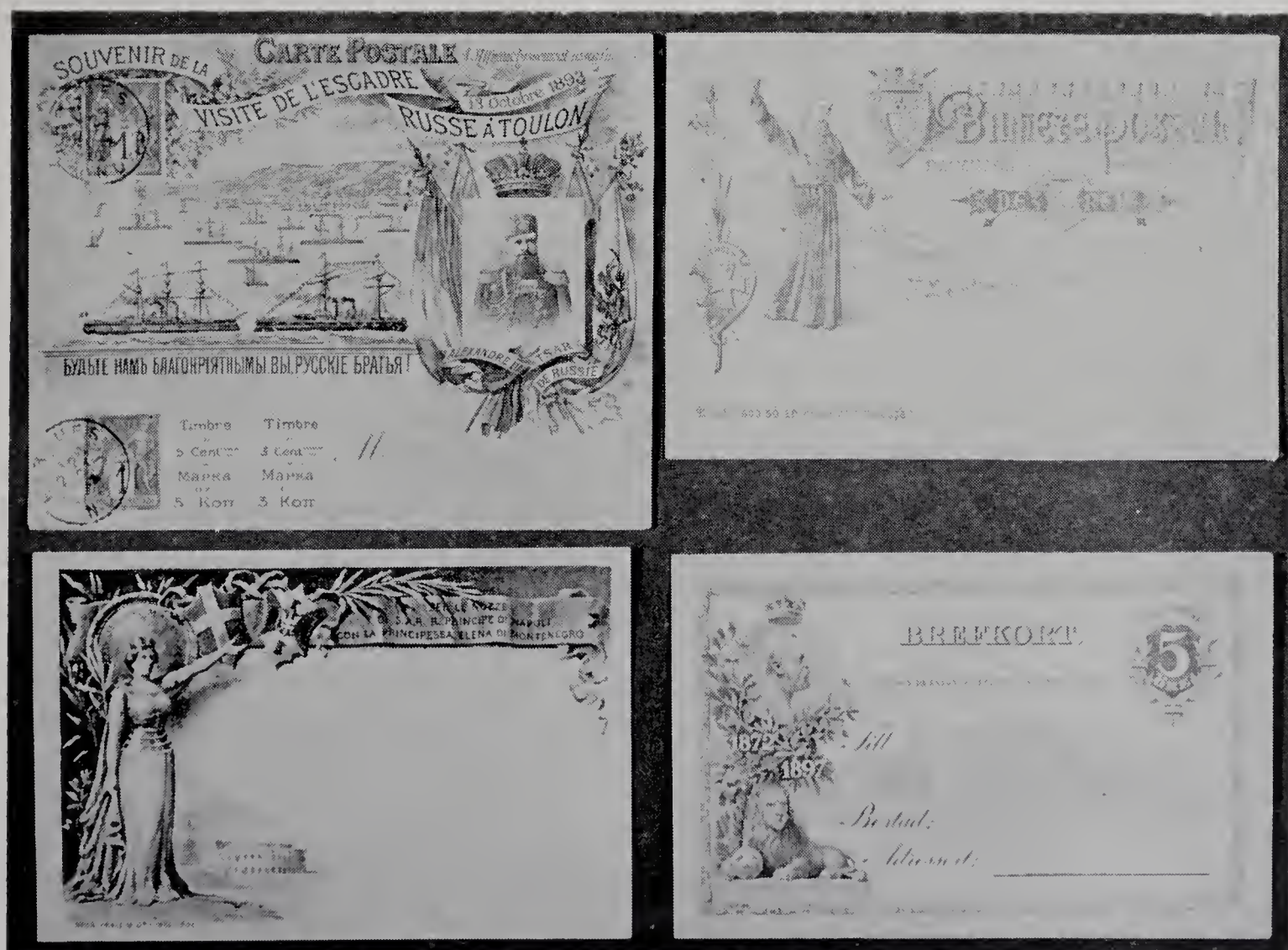


Fig. 7. Pictorial postal cards which influenced the design of Sweden's 1897 Jubilee card. France 1893, upper left; Portugal 1895, upper right; Italy 1896, lower left; Sweden 1897, lower right.



# The Stamp Duties on British and Irish Bank Notes, 1783-1891

By Marcus Samuel

(Continued from JOURNAL No. 87, Page 115.)

## THE STAMP ACCOUNTS

During the period 1819 to 1832, about a dozen accounts relating to bankers' notes, supplied by the Stamp Office, were published in various Parliamentary Reports. At first sight so exciting, these Reports appear, on analysis, to be mainly unreliable and incompatible with one another. It is for this reason that only the most important Parliamentary Reports, those of 1819 and 1832, together with the 1857 Report of the Commissioners of Inland Revenue, will receive attention in this article.

*1819 Report of the House of Lords Committee on the Resumption of Cash Payments by the Bank of England.* In the course of these proceedings (House of Lords Journal Vol. LII, page 343 onwards), many questions concerning country banking were put to and answered by a number of persons, and information and statistics concerning country bankers and their note issues are given in a series of eleven Appendices which are distinguished by the prefix letter "F." Right at the beginning of the report it is emphasized that any estimates of the total value of country bank notes in circulation in any year, which are based on the number of notes of various denominations which were stamped in that year (the only source of information available to the Stamp Office), could only be rather wild approximations. No accounts of country bank notes stamped could be given prior to October 10, 1804, and no distinct data could be afforded prior to 1809. In addition to other factors, the number of notes stamped in any year depended upon the average life of a note (estimated at three years) and on the number of notes kept in reserve by bankers (estimated at 1/10th of the new notes stamped but neglecting notes which had already been in circulation); the number was abnormally increased when notes had to be withdrawn and replaced by others stamped with the increased duties imposed by the Acts of 1804, 1808 and 1815.

*Appendix F1.* "An Account of the number of country bankers' notes stamped in each year from October 10, 1804 to October 10, 1818." This account, rendered by C. Trefusis, Comptroller, Stamp Office, gives the number of notes of each denomination up to the value of £100 stamped in each year ending October 10th (the end of the Stamp Office Financial Year at that time), together with the amount of duty received from stamping each denomination. It is believed that the data refers to the duties in England and Wales only, and it is suspected that the number of notes is derived from the amount of duty received for each denomination. It will be remembered that different rates of duty applied to various ranges of denomination of promissory notes payable to the bearer on demand: in these accounts country bankers' notes are valued for duty at the highest integral value in pounds in their respective ranges. Notes not exceeding £1.1s. are valued at £1, those exceeding £1.1s. but not exceeding £2.2s. are valued at £2, those exceeding £2.2s. but not exceeding £5.5s. are valued at £5, and notes exceeding £50 but not exceeding £100 are valued at the latter figure. Most of the bank notes of this period were for integral amounts in Sterling, and because the rates of duty were proportionately larger for notes of lower denominations, bankers would naturally wish to issue notes of the maximum value for any particular rate of duty. The table will not be reproduced here because it is impossible to match the data with that given in later reports for the years ending January 5th.



*Appendix F2.* "An account of the number of country bankers' notes stamped in each year from October 10, 1809 to October 10, 1816." The title of this account is most misleading; it is, in fact, a statement of the number of notes stamped during the years ending October 10, 1809, 1810, 1815 and 1816 only, and of the value of the duty thereon. The account includes the new notes stamped with new duties, as listed in Appendix F1, and also the old notes stamped under previous Acts which were brought in to be stamped with additional duties before they could again be put into circulation. Information concerning these doubly stamped notes has already appeared in this article.

*Appendix F3.* "An account of the number and value of unstamped small notes issued in Scotland by the Bank of Scotland, the Royal Bank and the British Linen Company for ten years preceding January 5, 1819."

*Appendix F4.* "Questions submitted to the Stamp Office with the answers." The information was supplied by I. Sedgwick, Chairman of the Board of Stamps, much of it has already been incorporated in this article.

*Appendix F5.* "An account of the number of country bank notes stamped by three different banking houses for the three years immediately preceding 1815, and the three subsequent years inclusive, taking one banking house of the first rank, a second of middling rank, and the third of inferior scale." The table was drawn up by Trefusis; the source from which it was derived appears to be no longer in existence.

*Appendix F6.* "Explanation of the progress and present state of the law as applied to the re-issuing of country bank notes." This report by Sedgwick has been reproduced in full in JOURNAL No. 84.

*Appendix F7.* "Pages delivered in by Mr. Sedgwick." This comprises estimates of the value of the country bank notes in circulation in each year from 1809 to 1818, based on the material included in the previous Appendices. Thomas Joplin in his "Essay on Banking" (1827—6th Edition) states, "The calculations of Mr. Sedgwick of the Stamp Office are equally unintelligible and erroneous!" See also "Country Banking in the Industrial Revolution" by L. S. Presnell, under reference "Stamp Duties."

*Appendix F8.* "Estimate of the amount of country bank notes in each year from 1800 to 1818 inclusive." A corrected and equally unintelligible report.

*Appendix F9.* "An account of the number of country banks in England and Wales for which licences to issue promissory notes have been taken out in each year from 1808 to 1818 inclusive, and distinguishing the number in each country, and the number of partners concerned in the banks of each county." This report was submitted by Teesdale Cockell, Assistant Distributor.

*Appendix F10.* A similar account of the licenced banks in Scotland, drawn up by Thomas Pender, Comptroller, Stamp Office, Edinburgh.

*Appendix F11.* "Extract of a letter from Mr. Wm. Latham to the Marquess of Landsdowne delivered in by the Marquess of Landsdowne." Further unintelligible estimates of the number of country bank notes in circulation based on the number stamped.

*1832 Report from the Commission of Secrecy on the Bank of England Charter.* In the course of the proceedings (Accounts and Papers, 1831-32 Vol. VI), which are extensively indexed, much additional information was given on various aspects of country banking, and other data is contained in a series of Appendices, of which those numbered 98 to 100 concern the stamp duties.

*Appendix 98.* "An account of the number of licences granted in each year to country bankers since the year 1780." In fact, no such licences were granted prior to 1808; the list, drawn up by Teesdale Cockell, gives the numbers from October 11, 1808 to June 26, 1832.

*Appendix 99.* "An account of the amount of the stamp duties paid in each year by country banks, showing the rates of duty in each year since 1780." Thos. Lightfoot, Acct. & Compt. General, points out that this cannot be complied with before October 10, 1804, the accounts of the Office prior to that date not distinguishing stamps for promissory notes. This is a table of the duties granted by the Acts 44 Geo. III, c.98, 48 Geo. III, c.149 and 55 Geo. III, c.184 which were paid each year on the various denominations of country bank notes up to £100: it clearly applies to England and Wales only since no duties on notes under the value of £5 are tabulated after the year ending January 1826. An account is also given of the total amounts of the composition paid by country bankers on their bills of exchange and promissory notes, under the Acts 7 Geo. IV, c.46 and 9 Geo. IV, c.23, from the year ending January 1829.

*Appendix 100.* "An account of the amount of stamp duties on re-issuable notes in England and Wales from 1816 to 1831 inclusive, distinguishing the banks which compound for their notes." This gives the total amount of the duties for the above years, derived from Appendix 99. It is stated that by June 30, 1832, over 100 banks compounded for their notes.

*1857 First Annual Report of the Board of Inland Revenue.* The Board was established in 1849. Its first annual report (Accounts and Papers, 1857 Sess. I, Vol. IV) gives brief histories and accounts of the various duties which were in force and under its management in 1857.

*Appendix 42,* entitled "Bankers' notes and composition for bankers bills and notes," is of particular interest. It gives tables of the rates of duty and of the total amounts of duty paid on English, Scottish and Irish notes from the earliest times when such information was available; also of the annual amounts of the composition paid in lieu of the duties. Both the following tables are based on information provided in this Appendix. The table of rates of duty on British and Scottish country bank notes is set out in what is hoped to be more intelligible form: the table of receipts from the duties which follows is as set out in this Appendix with the exception of the first column (taken from the 1832 Report) and of the figures given for the Bank of England composition in the third column for the years before 1814 and after 1827. The writer has misgivings as to the accuracy of some of these figures; he entirely fails to reconcile the two different sets of figures given in the 1832 and 1857 reports for the receipts from stamped bank notes for the years 1828 to 1831, set out in the first and second columns.

**See tables on following pages.**

(To be continued.)

The Jackson profile portrait on the one cent current regular United States adhesive stamp (Scott's A646) was taken from the Jackson Peace Medal designed by Moritz Furst, and struck in the United States Mint in 1829. This medal is one of several presented to American Indian leaders on important occasions such as treaty signing.

William K. Schrage drew the model for this stamp; Richard M. Bowers engraved the portrait; Kenneth C. Wiram, the lettering and frame; all were staff members of the Bureau of Engraving & Printing, Washington, D. C. The stamps were rotary intaglio printed by the Bureau, and placed on first day sale March 22, 1963.



TABLE OF THE RATES OF STAMP DUTY ON BRITISH COUNTRY BANK NOTES

<i>Value and where re-issuable</i>	23 G.3, c.49 1783-91	31 G.3, c.25 1791-97	37 G.3, c.90 1797-99	39 G.3, c.107 1799-1801	41 G.3, c.10 1801-04
<i>Under £10</i>	3d.				
<i>£2 &amp; not exc. £5.5s.</i>					
Place of issue		3d.	4d.	4d.	6d.
Anywhere		6d.	8d.	8d.	1/-
<i>Exc. £5.5s. &amp; not exc. £30</i>					
Place of issue		6d.	8d.	8d.	1/-
Anywhere		1/-	1/4	1/4	2/-
<i>Exc. £30 &amp; not exc. £50</i>					
Place of issue		9d.	1/-	1/-	1/6
<i>Exc. £50 &amp; not exc. £100</i>					
Place of issue		1/-	1/4	1/4	2/-
<i>Exc. £100 &amp; not exc. £200</i>					
Place of issue		1/6	2/-	2/-	3/-
<i>£1 or £1.1s.</i>					
Place of issue				2d.	2d.
Anywhere				4d.	4d.
<i>Scottish 5/-</i>					
Place of issue				1½d.	1½d.
Anywhere				1d.	1d.
<i>Value and when re-issuable</i>	44 G.3, c.98 1804-08	48 G.3, c.149 1808-15	55 G.3, c.184 1815-91		
<i>Not exc. £1.1s. (£1.) †</i>					
Not after 3 years	3d.				
Any time		4d.	5d.		
<i>Exc. £1.1s. &amp; not exc. £2.2s. (£2.)</i>					
Not after 3 years	6d.				
Any time		8d.	10d.		
<i>Exc. £2.2s. &amp; not exc. £5.5s. (£5)</i>					
Not after 3 years	9d.	1/-			
Any time			1/3		
<i>Exc. £5.5s. &amp; not exc. £20</i>					
Not after 3 years	1/-	1/6			
<i>Exc. £5.5s. &amp; not exc. £10. (£10)</i>					
Any time				1/9	
<i>Exc. £10 &amp; not exc. £20 (£20)</i>					
Any time				2/-	
<i>Exc. £20 &amp; not exc. 30. (£30)</i>					
Not after 3 years			3/-		
Any time				3/-	
<i>Exc. £30 &amp; not exc. £50 (£50)</i>					
Not after 3 years			4/6		
Any time				5/-	
<i>Exc. £50 &amp; not exc. £100 (£100)</i>					
Not after 3 years			7/6		
Any time				8/6	
<i>Scottish £100</i>					
Any time		5/-			

† The figures in brackets indicate the value given to these notes in the Stamp Accounts.

TOTAL ANNUAL RECEIPTS IN POUNDS STERLING FROM THE STAMP DUTIES UPON  
COUNTRY BANK NOTES AND FROM THE COMPOSITION ON BANKERS' BILLS AND NOTES

	ENGLAND AND WALES			SCOTLAND		IRELAND	
	On Notes		By Composition	On Notes	By Composition	On Notes	On Notes
	1832 Report	1857 Report					
1801			24,000			1,384	
1802			24,000			1,384	
1803			24,000			1,384	
1804			32,000			2,769	
1805	97,960		32,000			4,615	
1806	67,430		32,000			6,678	
1807	52,430		32,000			4,614	
1808	108,200		42,000			4,615	
1809	152,220		42,000			4,615	
1810	99,630		42,000			4,615	
1811	101,930		42,000			6,461	
1812	119,550		42,000			6,461	
1813	130,830		42,000			6,461	
1814	103,540		42,000			6,461	
1815	88,850		64,750			6,461	
1816	83,213		89,250			13,846	
1817	139,632		91,825			13,846	13,221
1818	148,314		93,625			13,846	14,458
1819	62,329		94,500			13,864	10,512
1820	53,656		93,625			13,846	6,334
1821	66,961		90,125	Bank of		13,864	4,427
1822	62,182		83,125	England		13,846	3,388
1823	65,064		72,250	and		13,864	1,892
1824	93,277		68,250	Country		13,864	4,658
1825	114,916		65,625	Banks		13,846	8,616
1826	13,108		68,250			13,846	4,700
1827	21,222		70,875			13,846	2,787
1828	30,443	33,301	72,625	72,922	3,273	13,846	562
1829	26,602	30,319	73,500	75,466	4,575	13,955	460
1830	21,740	26,303	72,625	75,953	8,390	14,581	951
1831	23,600	30,187	70,875	75,271	4,481	14,969	450
1832		25,385		73,687	4,860	15,313	755
1833		20,802		72,487	5,468	15,398	163
1834		20,133		74,505	4,850	15,603	140
1835		18,276		80,717	4,016	16,046	43
1836		20,237		85,706	7,119	16,850	52
1837		14,815		90,559	5,765	16,928	32
1838		18,331		91,317	10,315	16,928	33
1839		14,287		96,351	11,705	13,150	23
1840		12,322		95,987	7,639	8,486	21
1841		11,526		92,828	6,411	7,897	51
1842		7,264	Country	86,454	4,175	8,015	12
1843		9,907	Banks	84,444	5,929	16,470	
1844		10,195	only	83,495	11,950	19,150	
1845		10,764	29,548		11,021	22,489	
1846		9,733	31,382		9,820	24,818	
1847		9,836	31,631		7,248	24,559	
1848		3,750	26,438		4,792	18,559	
1849		5,294	26,038		6,944	16,062	
1850		11,603	26,255		10,010	15,660	
1851		3,872	27,838		8,487	15,632	
1852		8,903	28,671		7,232	16,225	
1853		8,801	30,277		12,288	18,359	
1854		3,930	31,727		6,877	22,427	
1855		3,418	31,680		6,481	22,293	



# A Plan for Producing an Uniformity in the Ornamental Part of Bank or Other Bills

By Abel Brewster

*(Introductory Note:—The 1810 pamphlet by Abel Brewster that we are here reprinting is primarily of value in giving us another glimpse of the unceasing warfare between the engravers and the counterfeiters in the production of paper money. The methods proposed for making counterfeiting more difficult were all evolutionary, newer schemes continually supplanting the old, and Brewster's "Plan" was only ephemeral. It seems to have comprised simply the use of intricately engraved steel dies or punches to be stamped into the printing plate, accurate copying of which by a counterfeiter being considered impossible on account of the complexity and the minuteness of the elements of the design.*

*Abel Brewster was a contemporary of Jacob Perkins (see the latter's story in JOURNALS 74, 75 and 76), and his claim that Perkins had appropriated some of his own ideas, together with other references to Perkins, adds something of historical value to this pamphlet.*

*In 1809 Brewster went to Philadelphia, becoming associated with the old bank note firm of Murray & Draper (Fairman being added a little later). There developed serious disagreements over the amount of payment for his tools and patents, resulting in his withdrawal and the publication in 1815 (in Hartford, Conn., apparently his home town) of a rather vitriolic 40-page pamphlet giving the details of his unhappy relations with the above firm, particularly with Murray.*

*These two very scarce pamphlets contain about the only information available concerning the author, his name not appearing in any of the biographical works consulted. We are indebted to Mr. Eric P. Newman for a photostat of his copy of the 1810 pamphlet, from which our reprint is made.—J. B., Journal Committee.)*

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(Editor's Note: The antique style of spelling is left uncorrected in most instances and without the usual "sic" notation, as it adds to the flavor and authenticity of the reprint.)

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The time and experience, which is often requisite to bring New Discoveries to perfection and demonstrate their worth, and the opposition which they naturally excite from interested and other motives, generally conducted more or less unfairly, has frequently baffled the most judicious efforts, and sometimes defeated or delayed the use of important inventions. It is therefore not extraordinary, that this undertaking should have labored under the usual misrepresentations and embarrassments, from the novelty and extreme difficulty of making and *perpetuating* ornamental figures of the kind, and from the consequences which it naturally aspires to.

It would be unwise to hastily adopt every *new thing* that might be plausibly or pleasingly represented, or introduced. But it would become gentlemen of discernment and respectability, to attend candidly to such things as might be worthy of encouragement.

I am aware of the prejudices that time and ingenuity are forming against me, often constituting more formidable obstacles to the progress of useful inventions, than the mysteries which conceal them in nature.

It is not my object to render the Bills more *beautiful* than usual, although they might be considered handsome. It is impossible to make and *perpetuate* delicate shades, and even if it were, such work is for ever doubtful and not to be depended upon as a *criterion*,

and the public have been deceived often enough to know, that *beauty* is not an infallible criterion of worth—even in a *Bank Bill*.

The principle object of this undertaking is, *to produce a BOLD, DISTINCT, and INFALLIBLE CRITERION, on all the Bank Bills in the United States, in ADDITION to the usual security and variety of the Bills, and to furnish the Public with a TEST for the same.*

I am far from believing that any thing can be made that cannot be imitated in a greater or less degree. But I am firmly persuaded that the principle work of the annexed STANDARD, *cannot* be imitated by any means, with equal facility and accuracy as any other kind of work, and although I have witnessed repeated attempts to imitate such work, by some of the first masters of the Graphic art, yet there never has been a shadow of evidence produced to the contrary.

It is not merely one solitary point, for which I claim excellence, but a PLAN combining *many*, and the following advantages over every other plan or method of making Bills.—

1st, The principle work of the annexed standard, is MORE DIFFICULT TO IMITATE than any other kind, and is made in the original *Dies* or *Punches* in such a manner, as to be LESS LIABLE TO VARY, printed either from plates or types, than figures made in the usual manner.

2dly, The standard figures may be made on the Bills of EVERY BANK AND DENOMINATION ALIKE, and the Bills effectually guarded against *alteration*, without any unusual incumbrance or confusion,—constituting an entire ADDITION to the usual security of the Bills, and without any considerable additional expense,\*—leaving it with every Bank to have their own particular Arms or Devices on their Bills, witness the finishing, and have the keeping of their own plates, have their particular paper, and preserve generally the same stile of engraving that they now do, and which is familiar to the public.

3dly, The plan provides a GENERAL and infallible TEST, by which the public may *prove* a true Bill, whenever occasion requires.

In short, this plan makes the Bills *Uniform* to all intents and purposes desired,—rendering them *greatly* more difficult than usual to counterfeit, and furnishing the public with perhaps an *hundred* times more general and effectual means for distinguishing the same, *without depriving the Bills of their usual security or distinction.*

The following observations further explain the importance of this plan.

To *make*, and to *imitate*, are two very different things; figures may be very readily made, that would not be in the power of art to immitate with *common* accuracy.†

Regular work, consisting of direct lines, true turns, exact shapes and distances, when not incorporated with irregular figures, may be made or copied by RULE, and done with great ease and accuracy. But Chance or Vitriolic‡ work, obviously is more difficult to imitate; and when interspersed or incorporated with regular figures, and made in that correct manner which the standard is, they are out of the power of art to imitate with *common accuracy*;\* and yet the *sameness* of such work, may be as readily distinguished by the eye, as that of any other.

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\* Even at much *less* expense than many Bills are made at, particularly those that are printed from a plate and type, and those that are printed on *both sides*.

† By common accuracy, I mean that accuracy with which different plates are engraved alike.

‡ This work is *like* that which is produced by vitriolic acid, but not done *with it*; the work is effected by quite a different method, and with great pains and expense. It is impossible to make figures accurately in steel for this use, with *acid*,—it injures the nature of the steel, and makes a rough and bungling impression.

\* Men often conceit they can do things that are not so easily accomplished as they may imagine; one thing is to *conceit* and another is to *do*,—if any one has a mind to try the strength of this fact, let him offer,—I am ready to pledge a reasonable sum, and give an extraordinary term of time for accomplishing the work.



A PLAN  
FOR  
PRODUCING AN UNIFORMITY  
IN THE  
ORNAMENTAL PART  
OF  
*Bank or other Bills*  
WHERE THERE IS DANGER OF FORGERY,  
AND  
FOR FURNISHING THE PUBLIC  
WITH A CONVENIENT AND INFALLIBLE  
**TEST**  
FOR THE SAME.  
With a brief explanation of its Importance,  
TOGETHER WITH  
A NEW SET OF FIGURES DESIGNED PARTICULARLY FOR  
**BANK BILLS.**

RECOMMENDED TO THE CAREFUL ATTENTION OF ALL WHO  
WOULD WISH TO PROMOTE THE MOST EFFECTUAL  
MEANS FOR EXTINGUISHING THE ENORMOUS  
EVIL OF COUNTERFEITING.

By  
*Abel Brewster*

PHILADELPHIA:

PRINTED BY THOMAS TOWN, NO. 3, NORRIS'S ALLEY.

1810.

The title page of the original Abel Brewster pamphlet

Figures made sloping on their sides, or extremely shallow in the plate, are subject to perpetual variations, from the filling and wearing of the plate; but when made perpendicular on their sides, and of an equal and proper depth in the plate, as the standard figures are, the impressions will not essentially vary during the ordinary use of the plates.

It is impossible to distinguish a genuine Bill, without some *particular* knowledge of it; and to judge a Bill from recollection, is hazardous, particularly for COUNTRY people, who generally are the most deficient in means and qualifications to judge of such things. And even to compare Bill by Bill, were they all made Uniform, would not be infallible, as a counterfeit might be compared by a counterfeit. But a blank copy or standard, *once* known to be genuine, could never deceive, and every person might be in possession of a Standard, although they might not always have a Bill.

Besides, a very simply capacity can judge of a *fac simile*, or *compare* two things and see when they are *alike*; while not one in five hundred, are competent judges of the materials and workmanship, that generally distinguish genuine Bills.

In fact, it would be about as impossible and useless to learn the variety of Bills in circulation, as it would be to gain a correct knowledge of every stranger that passes along. But in case of a General Standard like the present, every one would see an advantage in gaining a *particular* knowledge of it, and *one* lesson would be much easier and better learned, than many.

It is believed that nine tenths of the counterfeit Bills that circulate, pass for want of a correct knowledge of the original.

It is said, the public would not attend to the means for distinguishing true Bills, if they were furnished. Possibly many would not, but this is no reason why others should not be furnished with the means, and particularly when it costs the proprietors' of Banks nothing.

Although this Plan provides generally against counterfeiting, as well perhaps as is possible, still it never was my expectation to furnish means for the *blind*, or *hasty*—such people must always be subject to imposition.

Much time is frequently spent to determine the truth of a spurious Bill, and often to little or no purpose. But according to the provision of this Plan, the truth of a Bill may be determined with infallible certainty, and almost instantly, particularly after a little experience; thereby enabling the Public not only to distinguish good money, but to save time.

Doubtless the *quantity* of work contained in the annexed Standard, is sufficient; for if it were possible to produce a good imitation of the present, it would also be possible to imitate it if the quantity was much greater, and the person who could not readily distinguish a difference in this quantity, would not if it were ten times as great. And yet, if the quantity should be considerably reduced, it might induce an attempt to counterfeit that would not be made with the present quantity: and as it does not materially discommode the Bill, I think it had better be indulged.

Although it is impossible to make delicate shades and represent Animals so beautifully in plates with punches, as with the graver, or by etching, still they may be continued, and answer an important purpose on this Standard; for they not only form large and interesting objects, that may be distinguished at considerable distance, but there is an expression peculiar to Animals, which renders them extremely difficult to imitate, while it enables the eye more readily to perceive, and the memory more easily to retain their *sameness* of expression, than that of any other figure.

Any thing, the making or imitating of which depends principally on a secret, that when known might be readily accomplished, could not be expected to serve a lasting and



valuable purpose, as a general criterion for distinguishing between genuine and spurious Bills.

Increasing the variety of figures on a Die, multiplies the obstacles to making it, and increases the number of objects produced by it for inspection.

Large Dies are much more difficult to make, and use, than small ones.

By impressing a Die a number of times in the same plate, increases the temptation to counterfeit the Die.

Perhaps it may be asked, whether there is not sufficient temptation to induce an undertaking to counterfeit the Dies that impress the standard figures in the plates, and argued, that although it would be attended with vast pains and expense, yet when done, they would serve to impress a great number of plates.

Should an attempt ever be made to counterfeit the Dies, by never so masterly a hand, a number of conspicuous and *irreparable* errors must unavoidably exist, which when once detected and made public, would ever afterwards be *marked*, and render the deception harmless. These considerations limiting the prospect of success, in addition to the obstacles of an engraved bill, which must be encountered with every different plate, together with the correct means the public would have for distinguishing the true figures, would, in addition to the magnitude of the undertaking, completely destroy every temptation to counterfeit the Dies.

Plates made up of various *pieces*, as the steel plates generally are, afford many and obvious facilities to counterfeiting: the *pieces* may be made of various kinds of metal, to accommodate different methods of imitating the various kinds of work or parts of the Bill; when an error happens in the course of executing, it simply subjects the *piece* containing of it, to be altered or made over, and not the whole plate: and even after the Bills are put in circulation and any conspicuous error detected, by altering or making over the *piece* containing of it, the public might be deceived again, and again.

Besides, if it should be an object, *one* such plate would counterfeit Bills of all the different Banks in a State, by just adding their several names and places, which are contained on *pieces*. Steel plates tend greatly to increase the temptation to counterfeit. As there is very little difference betwixt making or imitating a Bill on steel, than on copper, and when done, *one* steel plate would produce Bills enough, of the common size, to make the fortunes for a great number of undertakers, and in case Bills from steel plates were in general use, they would not attract singular attention if they were scattered out for ten, fifteen, or *twenty years*.

Where the Bills have the same general appearance throughout, to an extensive degree, as from steel plates, after being seen a few times, they cease to attract particular attention, and counterfeits, by having the same general appearance, gain currency thereby.

This is peculiarly guarded against in this Plan, by using copper plates, and never having the *engraved* parts of two Bills alike—that is, the standard figures always the same, and the engraved parts continually changing in a considerable and conspicuous degree: the former to serve as a *standing* criterion, and the latter as an *active* check. In this way the engraved parts of the Bills would assume an intire *new* appearance every few years, causing a frequent attention to the Standard, interrupting the designs of counterfeiters, and even making an *old* Bill attract singular attention—by being circulated *out of season*.

Thick white paper, resembling that which is used by sundry Banks to the Eastward, is easily procured; but good and proper Bank-paper, is difficult for counterfeiters to procure, and has already been the principle cause of detecting numerous counterfeits.

To guard the Bills of a part of the Banks in the United States against counterfeiting, and leave the rest exposed as usual, would only have a tendency to change the *course* of counterfeiting: and the Bills that have hitherto been safe, may soon become the sport of those desperadoes, whose arts have hitherto been the means of robbing *millions* from the "mouth of labor," and of plunging hundreds or thousands of fellow creatures into wretchedness and ruin.

(To be continued.)

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## Chile

### A 10 Centavos Postage Due Plate Essay

Reviewed by George W. Caldwell

In the December 1964, issue of *Chile Filatelico*, Whole No. 156, published by the Sociedad Filatelica de Chile, Alvaro Bonilla Lara presents an article on a 10 Centavos postage due essay printed from an intaglio line engraved copper plate of 12 subjects (four wide). The design is very similar to the lithographed dues (Scott's D3) issued by Chile in 1897.

In this article are several paragraphs quoted from his study on the 1895-97 postage dues published in the *Chile Filatelico* of 1958, Whole Nos. 131-132. Among these quotes we noted that its author held the *tentative* opinion that other essays germane to the 1897 issued dues existed and that probably they were posterior to that issue date.

He discussed the 12-subject plate, remarking it existed at the time but that he had not had an opportunity to examine it. However, he did have a print in black on white.

In that early study he stated: "The fineness of the design is infinitely superior to the definitive lithographs." He mentions particularly the fine horizontal lines in the background of the entire (sic) essay, and the crosshatching in the circle framing the profile of Columbus. The profile is considerably different. This essay was not illustrated in that early study because the details of the design "are so fine they would be lost on the halftone cut."

"We repeat", wrote the author, "Our belief that this essay is posterior to the 1897 definitive postage due stamps and that the intention was to improve their quality. However, for reasons for which we have no information, nothing materialized from this intention."

"That was six years ago" said Bonilla Lara. "Now we are fortunate in being able to include in this issue (December 1964) a reprint of that 12-subject plate." This was made possible by the cooperation of Ricardo Schoon and Pedro Marticorena, members of the Chile Philatelic Society.

The Mint produced these reprints by offset, using a good grade of white multi-star watermarked paper. The reddish (*rojo burdeos*) color was selected by the Mint as being most desirable.

In concluding this article, Bonilla Lara voiced his opinion that, in view of the technic used in producing this plate, it probably was made in a foreign country. This opinion was based on the conjectural belief that at that time it may not have been possible to produce a work of this quality in Chile.



# The Distribution of U. S. Postage Stamp Essays and Proofs

By Norton D. York

The title and the theme of this article were inspired by a very significant paragraph, credited to Clarence W. Brazer, and found on Page 250 of Volume 2 of Lester G. Brookman's *The 19th Century Postage Stamps of the United States*:

"The Bureau of Engraving and Printing distributed about 50 complete sets of large die proofs of the 1894 Postage, Postage Dues, Special Delivery and Newspapers, and in 1898 about 77 sets of large die proofs of the Trans-Mississippi Issue in normal colors, and about 216 sets of unfinished essays with black centers, in which the 2c and \$2 centers are interchanged. About fifty sets of large die proofs of the Pan-American 1901 Issue were also distributed. In 1933 a set of large die proofs of all Bureau Issues from 1894 to 1933 were printed and presented to the late President F. D. Roosevelt. Two, or more, sets of die proofs of all 1898 to 1933 commemorative issues only, during this period, were printed on very faint yellowish soft wove paper .002 inches thick. One set was trimmed with 3 mm. margins called "Small die proofs" and given to President Roosevelt. An untrimmed set, each one numbered, was exchanged with a philatelist for stamps which were mounted in the album given the President.

"With the exception of the sets mentioned, most all other die proofs known are original die proofs, and the quantity printed was probably limited to less than ten and in many cases to less than five."

Intrigued with these actions of distributions and curious about the existence of any possible regulations governing such conduct, the author sent copies of the following letter to the various government branches involved:

"I shall appreciate your advising me if there is, or ever was, a ruling concerning the distribution of the Bureau produced postage stamp essays and proofs. Any help which you can give me will be very welcome."

The following answers and material were received:

OFFICE OF THE DEPUTY POSTMASTER GENERAL

WASHINGTON, D. C. 20260

February 10, 1965

DEAR MR. YORK:

In searching the Orders of the Postmaster General, Annual Reports of the Postmaster General, Postal Laws and Regulations and Postal Guides from 1894 to the present, we did not find a ruling regarding the prerogatives of the Postmaster General or the Director of the Bureau to permit distribution of essays and/or proofs outside of their normal usage required in the production of stamps.

Neither have we been able to substantiate this statement which appears in *The Essay-Proof Journal* for October 1944, p. 226:

"After the scandal and official investigation of the distribution of the 1901 4c Pan American invert stamps (essays), the Assistant Attorney General wrote an informal advice that no more proofs or SPECIMEN'S be distributed."

We did find that in the first session of the 80th Congress a bill (H. R. 2859) was introduced with the title "A bill to regulate the sale of essays or proofs of postage stamps." Hearings were held but not printed and the bill failed of passage.

Sincerely yours,

GENEVA C. CHANCEY  
Librarian, Post Office Department

80TH CONGRESS

1ST SESSION

H. R. 2859

MARCH 31, 1947

MR. GWINN of New York introduced the following bill; which was referred to the  
Committee on Post Office and Civil Service

## A BILL

## IN THE HOUSE OF REPRESENTATIVES

To regulate the sale of essays or proofs of postage stamps.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That the Postmaster General is authorized to furnish and issue to the public at the Philatelic Agency of the Post Office Department full-size die proofs and plate proofs in approved design and color on white paper different from regulation stamp paper, of postage stamps, stamped envelopes, and postal cards issued during the calendar year of issue only, under such regulations as the Postmaster General may prescribe.

SEC. 2. The cost of manufacture of such die proofs and plate proofs shall be paid from the proceeds of such public sales, and prices shall be fixed at face value plus a service charge to be determined by the Postmaster General.

SEC. 3. An annual detailed account shall be kept and published in the annual report of the Postmaster General of all proofs printed, of all delivered to the Philatelic Agency of the Post Office Department, and of all proofs sold or destroyed by the Philatelic Agency. All profit accruing from the sale of proofs, after reserving a fund sufficient to cover the manufacture and sale costs, shall be paid into the general fund of the Post Office Department.

SEC. 4. All previous laws conflicting with the purpose of this Act shall, upon the passage hereof, be rendered null and void.

## TREASURY DEPARTMENT

## BUREAU OF ENGRAVING AND PRINTING

WASHINGTON, D. C. 20226

March 26, 1965

DEAR MR. YORK:

Reference is made to your letter dated March 5, 1965, concerning two albums of die proofs which were prepared and presented to President Roosevelt in 1933 and asking whether any existing regulations were in effect at that time to permit these proofs to be presented to any individual outside the normal distribution of postage stamps.

We have no information concerning the die proofs presented to President Franklin D. Roosevelt. This bureau prints and delivers postage stamps in accordance with instructions and orders furnished by the Post Office Department. That department has never authorized this bureau to distribute to the public any material used in connection with the printing of any postal item or any of the finished stamps. Proof impressions of each approved model of all postage stamps are delivered to the Postmaster General in accordance with instructions issued by him. On occasion, this bureau has been requested to prepare albums of die proofs of postage stamps printed since 1894 which were ordered by and delivered to the Postmaster General.

To our knowledge there are no legal regulations governing the distribution of proofs and/or essays by the Post Office Department. A copy of House of Representatives Report 2859, 80th Congress, 1st session, dated March 31, 1947, a part of which you have quoted in your letter, and a copy of a letter dated May 21, 1948 to Honorable Edward W. Rees, Chairman, Committee of Post Office and Civil Service, House of Representatives, from the Honorable J. M. Donaldson, Postmaster General, expressing his views on J. R. 2859, are enclosed for your information. As far as we can determine, this bill was never enacted into law.

Very truly yours

J. R. BAKER  
Head, Office Services Branch



## OFFICE OF THE POSTMASTER GENERAL

WASHINGTON 25, D. C.

HON. EDWARD H. REES

*Chairman, Committee on Post Office and Civil Service**House of Representatives*

DEAR MR. CHAIRMAN:

I have given further consideration to House Resolution No. 2859, designed to regulate the sale of essays or proofs of postage stamps, stamped envelopes and postal cards to the public through the Philatelic Agency of this Department, with a view to determining the possibilities of complying therewith. As a result, I desire to submit the following:

The master die from which printing plates are made for the production of postage stamps has only one stamp engraved thereon which means that each die proof represents a separate printing operation. If the general public were permitted to purchase die proofs the number that would be required to meet the demand for each issue would probably amount to a million or more. The die would be worn out, or otherwise damaged, long before that number of proofs could be produced. It is conceivable that the die might become damaged when only a relatively few proofs had been produced, thereby creating a very limited issue. In the philatelic market limited issues bring fantastic prices. Furthermore, and perhaps most important is the fact that the destruction of the master die would leave the Department without its original standard for the identification of authentic paintings, which might involve serious implications.

The production of plate proofs for sale to the public would seriously interfere with the production of postage stamps. The proofs would have to be taken from the plate before it was bent, hardened and chromed. Through the production of proofs the plate would become worn to a degree rendering it unfit for the printing of stamps before the necessary quantity of proofs could be printed.

In view of the foregoing I am firmly convinced that the proposal to make available die and plate proofs of postage stamped paper for sale to the general public, as embodied in this resolution, is completely unworkable.

I appreciate this opportunity to comment further on the aforementioned resolution.

Sincerely yours

*Postmaster General*

## GENERAL SERVICES ADMINISTRATION

## NATIONAL ARCHIVES AND RECORDS SERVICE

WASHINGTON, D. C. 20408

*March 31, 1965*

Dear Mr. York:

This is in reply to your letter of March 8, 1965, and supplements the reply of our Social and Economic Branch to your letter of February 26, 1965, and relates to an "informal advice" which you wrote had been given by an Assistant Attorney General against any additional distribution of proofs or specimens of the 1901 four-cent invert stamps (essays).

We have examined the indexes of the Department of Justice to its opinion and letters received and sent, 1901-1904, but have not found any reference to this "informal advice" or opinion. We would be pleased to make an additional search if you could give the date of this "advice" and to whom it was given.

Sincerely yours,

W. NEIL FRANKLIN, *Chief*  
*Diplomatic, Legal, and Fiscal Branch*

Thus, the official position seems to be one of professed ignorance about the Franklin D. Roosevelt proofs and the "informal advice" referred to by Mr. Franklin, which appears in JOURNAL No. 4. (The article in the latter, incidentally, provided the information Brookman used in his work, quoted above.) But it is just this aura of mystery that makes essays and proofs so intriguing.

## Supplement to "Facsimile Reproductions of the First Postal Card of the United States (1873-1875)"

By Charles A. Fricke

Soon after the publication of the article named above in JOURNAL 86, the illustration of the first postal shown in Figure 4A was unexpectedly found in the March 15, 1873, issue of *The American Journal of Philately*. By referring to the article to which this supplement applies, you can see a remarkable resemblance between this illustration and the one shown in Figure 5 of that article; however, the two illustrations are not quite the same. Figure 5 uses the same type face and border style as Figure 4A, but there are some differences in the scroll work. Also, the figure of Liberty in Figure 5 is rather crude as compared with that in Figure 4A.

Despite these differences, the resemblance of the two illustrations seems much too close for chance occurrence. Therefore, it is believed that the editor of *The Stamp Collectors Chronicle* saw the illustration in *The American Journal of Philately* and borrowed the main features of the design for use in the June 1873 issue. As an interesting observation, note that Figures 4A and 5 both show the knife edge which appears only on the issued cards, and not on the essays. Since copies of the issued cards were not available until May 13, 1873, the cut for the illustration appearing in *The American Journal of Philately* must have been made by copying one of the proof cards that were printed from the master die for use in bidding and Post Office Department approvals.



Figure 4A. Illustration of the cut used in the March 15, 1873 edition of "The American Journal of Philately."

In addition a correction should be made in the original article to the statement that Philadelphia received cards for distribution on May 13, 1873, as it is reported that only Boston, New York, and Washington received cards on that day. However, a copy does exist postmarked Philadelphia, and dated May 14, 1873, on the back of the card.



# Postage Stamp Aesthetics

## The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 86, Page 78.)

© Barbara R. Mueller, 1965

### A. Intaglio Printing

This premier method of producing postage stamps is also known as recess printing, line engraving, engraving, copper or steel plate printing and *taille douce*. Such an impressive terminology is consistent with its popularity and high status among professionals and laymen alike. All agree that a competently executed intaglio printed stamp is superior in appearance and security to any or all produced by other methods. The intaglio process used for the world's first stamp is still the only one used by the United States, producer of the world's greatest annual output of postal paper. An intaglio stamp has an aura of quality. It is substantial, conservative, and impressive, befitting its Rembrandtian lineage.

#### 1. *Identifying Characteristics*

The crisp, clear look is enhanced by the slightly raised printed surface. Background areas consist of lines, dots, hatching and crosshatching in various widths, depths and spacings blended to obtain the color tones. There are no completely solid color areas; crosshatching is peculiar to the method. Sometimes this is done so well that a monochrome stamp appears to be printed in several colors. See U. S. A218 of the Washington Bicentennial Issue and Spain A58, the "Goya Nude."

#### 2. *Basic Principles*

A design is recessed or sunk into a printing base. From its incised lines ink is literally sucked out by the action of the paper forced into the base under pressure. When the paper is withdrawn, it bears a complete impression of the design in minute ridges and raised dots of ink.

#### 3. *Nature and Derivation of The Printing Surface*

The final surface is a thin, one-piece sheet of copper or steel or a metallic cylinder into which are impressed exact replicas of the design in reverse, obtained through a transfer procedure from a master die. The die is a small, soft polished block of metal about  $\frac{1}{4}$  inch thick and three to four inches square into which the engraver incises the design in reverse by a variety of hand and mechanical techniques and etching.

#### 4. *Requirements and Preparation of The Design*

The original design may be executed in any medium because the engraver always translates the designer's ideas into arrangements of line and dots. However, a line drawing is most adaptable and before the practicality of photographic methods was almost a necessity. Unavoidable, too, was the creation of essay drawings or models in actual stamp size. At times a paste-up of an impression of a previously engraved vignette and a hand drawn frame was submitted. Nowadays, a wash or gouache printing four to six times larger than stamp size is the most common medium. Broad simple poster effects are difficult to transfer to steel by line engraving.

## B. Photogravure Printing

This branch of intaglio printing is also known as rotogravure and heliogravure. Since its introduction into stamp printing by Bavaria in 1914, types A10-12, it has gained quick, official and public acceptance. Today photogravure vies with its parent method for popularity honors because of the "natural" softness of expression and velvetiness of shade.

### 1. *Identifying Characteristics*

Colored areas have a continuous tone effect, perfectly smooth as in a photograph, with no noticeable lines or dots. However, examination under a strong glass will reveal patterns of minuscule dots and lines with sawtooth edges. The slick surface of a photogravure stamp is smudged easily with finger marks; the thin film of ink is perceptibly dulled by immersion in water. There is no tangible texture or tactile value. Used stamps quickly lose their pristine sparkle.

### 2. *Basic Principles*

In this type of recess printing, the designs appear in reverse on cylinders as myriads of tiny cells, either screened (regular) or unscreened (irregular). Photography and etching have replaced the hand engraving process.

### 3. *Nature and Derivation of The Printing Surface*

The designs, obtained from photographic negatives (usually on glass) are photographed through very fine screens onto sensitized surfaces which, in turn, are etched to a depth corresponding to the depth of the tone of the original. The actual printing surface is customarily in the form of a cylinder rather than a plate.

### 4. *Requirements and Preparation of The Design*

The original may be a simple photograph or a combination of a line, wash or airbrush drawing with a photograph. All must have halftone gradations of color to develop interesting scales of light and shadow. The designer is limited in his art by the quality of the photograph. Great Britain's Queen Elizabeth II regular issue, A126-132, exemplifies the ideal photogravure design.

## C. Relief Printing

The opposite of intaglio printing has a varied and unusually inaccurate terminology. Philatelists call it typography. Professionals call it letterpress printing. A trend toward the usage of the term surface printing causes confusion with the third principal graphic process, lithography. Relief printing, to call it by a self-explanatory term, was widely used during the consolidation period of postage stamp art, 1890-1920, for regular and standardized colonial series. It has never achieved popularity among philatelists and the general public; some postal officials doubt its security against forgery. These factors, plus the deadly dullness of appearance, have been responsible for relief printing's steady decline into obscurity in recent years.

### 1. *Identifying Characteristics*

The important design features are executed in bold lines, while solid areas of color remain unbroken. Crosshatching cannot be used; parallel ruled lines substitute for it in backgrounds. Delicate fine lines are sacrificed for faster press runs and resultant economy. The ink is squeezed out of the lines and is thicker at the edges than at the centers. The imprinted surface is flat. Theoretically, the backs of the stamps should show slight ridges, but gumming and hard use flatten any stray protuberances.

### 2. *Basic Principles*

The design is applied under pressure to paper from the raised areas of the printing surface. These areas alone are inked. The process is the exact reverse of recess printing.



### 3. *Nature and Derivation of The Printing Surface*

A form is assembled from many mechanical reproductions of the design or typeset from pieces of printer's type, ornaments and rules and locked into a chase. Nowadays a thin, one-piece plate is made from such a form by electro or stereo-typing. The design reproductions may be derived from a master die block prepared by *en epargne* engraving, in which the parts to appear colorless are cut away, leaving the parts "to print" in color standing up in relief. Photo-mechanical methods utilizing screens to reproduce the design are called process engraving. Because skilled *en epargne* engravers are almost unknown today, the camera and screen have replaced them in relief printing.

### 4. *Requirements and Preparation of The Design*

These are substantially the same as in intaglio printing, with the obvious substitution of a photograph for a wash or line drawing in process engraving. France's "Marianne de Gandon" of 1945, type A147, demonstrates a perfect wedding of design and process. By contrast, all of the stamps of the Australian state of Victoria dating from 1857 to 1901 demonstrate an ugliness born of a miscegenation between designs suitable for intaglio printing and the limited technology of relief printing.

## D. **Lithography**

The terminology of this surface printing process is modest and straight forward. Planographic printing is a true synonym. Offset and photolithography refer to variations in production processes. Throughout the first century of the postage stamp, lithography was considered inferior to both intaglio and relief printing, but subsequent progress in the offset and multicolor printing fields have made possible a more attractive product of greater security.

### 1. *Identifying Characteristics*

Differentiation between relief printed and lithographed stamps is a puzzling task. Early examples of stamp lithography have a soft, flat, greasy appearance; see Argentina A1-3, nos. 1-7H of 1858-64. Lines, particularly parallel lines of shading, consist of tiny blobs of ink drawn out like beads on a string. This characteristic, visible under a strong glass, has been eliminated in today's offset printed stamps. On all lithographed stamps solid colored areas are dappled with tiny colorless areas. Crosshatching in imitations of intaglio work is a distinct possibility.

### 2. *Basic Principles*

Lithography is based on the mutual antipathy of oil and water. A design is applied to the printing surface by direct drawing in greasy crayon or by a paper transfer in greasy ink. When water is applied to the entire surface, it is repelled by these greasy areas, while the non-printing areas hold it. In the subsequent application of printing ink to the entire surface, these water-wet, non-printing areas repel it while the greasy areas of the design attract it and print on the pressure-applied paper. In the offset process, the design first fints on an intervening rubber "blanket", from which it is then set off on the paper in fine, rich images.

### 3. *Nature and Derivation of The Printing Surface*

Polished slabs of limestone were the original lithographic surfaces, and as such were used for many pioneer and primitive stamps. Today a one-piece zinc or aluminum plate is used. The resins on the stone or plate may be derived from special printes made from existing intaglio or relief dies; more commonly they are made by direct drawing or mechanical transfer. Various photographic methods, with or without screens, are also in modern use.

#### 4. *Requirements and Preparation of The Design*

When photographic multiplication of the design is planned, a large scale line drawing or halftone is prepared. Older methods required an exact scale drawing on special tracing paper. Photographic negatives in actual stamp size are used occasionally. Lithography demands an open design with lines well apart and much white space. It is well suited to designs with large solid of color, such as Uruguay's stylized albatross air mail AP5 of 1926-28.

#### E. **Embossing**

This rarely used process receives scant attention from the collector of adhesive postage stamps because its greatest application occurs in the production of postal stationery. Embossing of stamps was done almost exclusively in 19th century Europe; see all Portuguese issues to 1880. Occasionally the central vignettes only were embossed, with the remainder of the stamp relief printed; see Germany and Italy, types A4-5. Because embossing is a time consuming method for the production of tiny postage stamps, it never gained popularity. Today it is used only as a novelty; some of the Europa issues of 1957 (such as Germany A190) featured an embossed tree as the vignette motif.

Almost everyone is familiar with the distinctly raised surface of embossing, whether colored or colorless. The simple basic principle of distorting paper under pressure between two opposing printing surfaces or dies leaves little room for variation. Even the design requirements are rigid. They and the dies are prepared as for intaglio and relief printing, depending upon the type of press used.

#### COMPARISONS BETWEEN PROCESSES

Stamps illustrative of comparative printing techniques, that is, stamps of like or similar design printed by different processes, reflect more than changed approaches to artistic truth. They reflect a need for security, a desire for product improvement, an emergency, a trend toward economy, an order for uniformity or official vacillation.

For instance, the Union of South Africa was one of the innovators in the use of photo-gravure for stamp printing. It chose to replace an intaglio printed group of stamps, types A11-12, nos. 29-30, with the newer product, nos. 49-50. A few years later, in 1935, photo-gravure supplanted relief printing for A5-6. Product improvement undoubtedly was the basic motive, although economy may have been an additional consideration.

The principal reason for the existence of stamps of similar designs printed by different processes is the need for security. Many countries follow a plan of printing low values by a cheap process and high values in a changed design by a more expensive but safer process. Imperial Germany did just this when she produced the "Germania" types A11, 16, and 22 by relief and the companion high denomination pictorials A12-15 and 17-21 by intaglio. But such a change on stamps of the same design is much more dramatic and educational. The regular issue of Malta, 1922-26, type A20, was relief printed, but when the top pound value came up for production, intaglio engraving was chosen for its superiority in security. Compare for its superiority in beauty, too.

The stamps of Denmark provide several comparison groups, with the changes obviously due to a desire for "prettier stamps." Type A30, the familiar ancient caravel, first appeared as a relief printing job; six years later it was intaglio engraved. The same progression obtains in the case of A10, the stylized numeral design. With very minor alterations, the original design of 1905 reappeared 25 years later as a much improved intaglio product.

The classic example of process change due to emergency conditions is found among our own U. S. stamps. The so-called "offset" issues of 1918-20 were a direct result of World War I shortages and increased demand. Offset lithography offered a fast, cheap way to supply the nation's postage stamps, so it supplanted the traditional intaglio engraved products. Comparison of the one, two and three cent stamps of the era printed



by offset and intaglio is an education in the inherent aesthetic advantages of the latter method.

A recent Austrian issue offers even better opportunities for self-education. The 1s. Mariazell Shrine stamp no. 620 was issued from intaglio plates in 1957. Shortly thereafter it was relief printed, no. 621. Finally in early 1959 the authorities decided that the permanent regular issue should be offset lithographed; the resulting stamp, no. 622, completes the trilogy in the 20 x 25mm. size. A coil stamp in size 18 x 21½ mm. was photogravure printed in 1960.

Although the intaglio printed stamp is easily distinguishable by the usual characteristics, the other two are more confusing. The following hints, of course, are only applicable to this particular issue, but once the stamps are separated, the general differences will become apparent. Anyone interested in comparative technology will do well to acquire these stamps.

The relief printed stamp has both the name of the designer, H. Strohofer, and of the engraver, G. Wimmer, below the design; the offset stamp has only the name of H. Strohofer centered below the design. The frame of the tablet with the value indication is separated from the design by a white line on the relief printed stamp, while the design touches the frame on the offset stamp.

Other significant examples of comparative technology are:

*Great Britain*—In 1934 a change from relief to photogravure printing was made. Compare A84 with A97 for a vivid demonstration of the differences in design rendition characteristic of each process. In particular, note the parallel lined background of the head on A84 and the solid background on A97. Note, too, the rich color of the photogravure stamp. With these characteristics in mind, you will have no difficulty in classifying nos. 159-72, the typographed stamps, and 210-222, the photogravures.

*Guatemala*—The quetzal bird issues of 1886-95 were first printed by lithography, type A13, nos. 31-41. Later they were intaglio engraved, A15, nos. 43-49. The designs are so nearly identical that the contrast between the two processes is self-evident.

*French Morocco*—Although the pictorial stamps of 1917 (A9-14) and 1923-27 (A15-17) are not identical in design, the degree of similarity typifies the contrasting treatments given to the earlier intaglio engraved issue and the later photogravures.

*Bavaria*—Types A10-12 of 1914 were the world's first photogravure stamps. Compare them with an earlier related issue of 1911 printed by the then radical offset lithography process, A6-9.

*Latvia*—A large, vertically arranged stamp, type A31, picturing a memorial sculpture and a similar format, A34, picturing a tomb sculpture vividly demonstrate the differences between lithography and intaglio engraving, respectively.

*Portugal*—The famed, or infamous, "Ceres" type standardized design for the mother country and its colonies, exemplified by Portugal A64, was relief printed. However, for the Madeiran colony the basic design was intaglio engraved, A6, proving the superiority of the premier process.

*Argentina*—The Eva Peron portraits on A228-29 demonstrate the varying techniques of lithography, photogravure and intaglio engraving. Nos. 599-604 were lithographed; nos. 607-610 gravure printed; and nos. 615-18 engraved.

Comparisons within a family of processes are available for lithography. The old basic stone printing surface was used for French Morocco A35 of 1943 and Switzerland-Zurich A1-2 of 1843. Direct engraving with a pin on a lithographic stone was responsible for New Caledonia A1. Afghanistan A2 of 1875 was lithographed from a hand drawn stone. Use of the halftone screen in lithography is evident in Persia A68 and Uruguay A165. An unusual example of a lithographic design taken from a recessed die is British

Guiana A12. Photolithography, that is, deep offset with the colored portion slightly recessed and the uncolored portions lying on the surface, was used for Israel A16.

Comparative methods of relief printing are found in Haiti A1-2 produced from wood blocks, Afghanistan no. 226 from halftone blocks, and Victoria F1-2 from a surface on which each impression was individually engraved *en epargne*. Careful examination of any U. S. or foreign general stamp catalog will yield many more unusual comparisons demonstrative of the creative capabilities of the graphic processes.

#### EVALUATION OF THE PROCESSES

Engraving on metal embraces line, dry point, mezzotint, aquatint and etching techniques, but of all the graphic arts, line engraving demands the greatest manual dexterity. It also demands time—six weeks to six months for engraving a postage stamp design. The hand that shoves the burin must not waver. Too deep a cut cannot be burnished out. But all the genius is not in the hand. Submit the engraved stamp to examination under a ten-power glass. Watch the tangle of dots, lines, and crosshatching in a prodigal exhibition of creativity coalesce into a child's laughing lips or a dictator's frowning brow or a lowering sky over a medieval village. Not all the works of hack copyists can dim the magnificence of one stamp of the caliber of Croatia SP31, the finest example of architectural engraving.

In lithography and relief printing, the film of ink lies in a uniform degree of thickness at any point on the printing surface. However, in intaglio printing the amount of ink and consequently the strength of the impression can be regulated by varying the depth of the incised lines. The sparkling three dimensional effect of these lines in contradistinction to ordinary three dimensional composition is the unassailable advantage of all the metal engraving processes.

The unique advantage of photogravure is the opportunity to create natural color effects by "laying on" two or more colors simultaneously. Egyptain stamps of the 20th century, particularly the chaste one pound Queen Nefertiti of 1953, no. 338, demonstrate vividly this quality. Only when photogravure seeks to displace line engraving in the reproduction of a linear subject do its shortcomings become embarrassingly clear.

There is no escape from the conclusion, then, that differ as the processes may, there is a place for each in the technic of the postage stamp if it is appropriately and imaginatively applied to any given situation.

(To be continued.)

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### Great Britain's Churchill Commemorative

An adaptation of the well-known portrait of Sir Winston Churchill by Karsh of Ottawa is featured on the British stamps commemorating Sir Winston's life. Both stamps have been designed by David Gentleman and Rosalind Dease.

Gentleman, born in 1930 in London, studied at the Graphic Design School of the Royal College of Art. Graphic designer and painter, he has designed murals, posters, textiles and wallpaper. He has made wood engravings and drawings for book publishers and periodicals. In 1964 he designed the four Shakespeare low value stamps.

His wife, Rosalind Dease, was born in Jersey in 1928, and studied at the Royal College of Art. She is an illustrator and typographer and has drawn for newspapers, magazines and book publishers and has designed exhibition stands.



# The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

## ABBREVIATIONS

C—Canceled  
E—Essay  
E-1—Essay for which there is no corresponding Scott's number.  
P—Proof  
PX—Progressive Die Proof  
TC—Trial Color Proof  
S—Specimen  
v.—vertical reading up  
h.—horizontal  
d.—diagonal  
t.—top  
b.—bottom  
c.—center  
l.—left  
r.—right

1—die impression, large margins  
2—die impression, small margins  
3—plate impression on India paper  
4—plate impression on cardboard  
5—plate impression on paper other than India, imperforate  
6—plate impression on paper other than India, perforated  
8—plate impression from American Bank Note Co. trade sample sheet  
9—plate impression from British American Bank Note Co. trade sample sheet  
10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues

## New Brunswick

By Perkins, Bacon & Co., London, England.  
1851.

1TC1 3 Pence.

Trial color large die proof with un-  
cleared lines extending into the  
corner value tablets.

a. on India, die sunk on card  
black



1TC1.





2TC3S—Ad.

**1TC4. 3 Pence.**

Trial color plate proof.

- a. on card, about .015" thick  
black

**1890. Reprints.**

Mr. John G. Haggart, the Postmaster General of Canada, authorized the printing of these from the original plates. It is not officially known who printed these. They were probably printed by the British American Bank Note Co., who at that time had the contract to print the Canada postage stamps, some authorities believe they were printed by the American Bank Note Co., Ottawa, Canada. There were 5 sheets of 160 printed of each value.

**1TC5. 3 Pence.**

Trial color plate proof on faint yellow-orange wove paper, about .0025" thick  
dim red-orange



1851.

2TC1.

**2TC1. 6 Pence.**

Trial color large die proof with un-cleared lines extending into the corner value tablets.

- a. on India, die sunk on card  
black.

**2TC3S—Ad. 6 Pence.**

Large Roman Letters

Occurs 6 Times on a sheet

Covers a block of 6 proofs.

Trial color plate proof on India  
black with diagonal "Specimen" in  
black

**2TC4. 6 Pence.**

Trial color plate proof.

- a. on card, about .015" thick  
black

**1890 Reprints.**

See note under 1TC5

**2TC5. 6 Pence.**

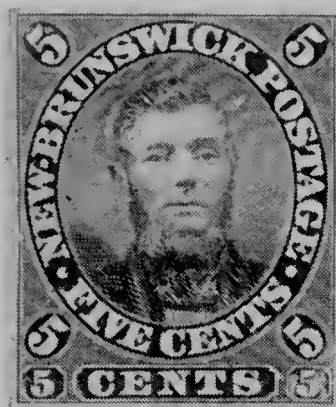
Trial color plate proof on faint yellow-orange wove paper, about .0025" thick  
dark gray



1851.

3TC1.





5E-A + 9P.  
Compound Die

**3TC1. 1 Shilling.**

Trial color large die proof with un-  
cleared lines extending into the  
corner value tablets

- a. on India, die sunk on card  
black

**3TC4. 1 Shilling**

Trial color plate proof on card,  
about .015" thick  
black

**1890 Reprints.**

**3TC5. 1 Shilling.**

See note under 1TC5.

Trial color plate proof on faint  
yellow-orange wove paper, about  
.0025" thick  
dark gray

By The American Bank Note Co., New  
York.

1864?

**5E-A + 9TC1. 5 Cents + 10 Cents.**

Large compound die with Die Nos.  
72 and 75 below.

- a. on India, die sunk on card  
black

**5E-A & 9TC1. 5 Cents & 10 Cents.**

Large compound die.

- a. on India  
5c reddish-brown  
10c lilac  
b. on India  
5c lilac  
10c slate black  
c. on India  
5c light blue-violet  
10c v. dark brown  
d. on India, mounted on card  
5c light blue-violet  
10c light blue-violet  
e. on India  
5c Orange  
10c orange

1860.

5E-A. 5 Cents.

Die No. 72.

- a. Small die essay on India with or  
without Die No.  
dark reddish-brown  
deep blue  
dull blue-green  
black

- b. Small die essay on thick white card  
dim deep green

1879.

- g. Small die essay on white wove  
paper about .003" thick mounted  
on card  
(Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
slate-black

1875?

5E-A. 5 Cents.

Plate essay on India  
reddish-orange

1860.

5E-A. 5 Cents.

Plate essay

- a. on India  
brown shades  
b. on stamp paper  
brown, shades  
c. on white wove paper, about .0025"  
thick  
grayish-green  
reddish-orange  
d. on thick bond paper, about .0045"  
thick  
light brown  
e. on white paper, about .0035" thick  
brown

5E-A. 5 Cents.

Finished essay India on card, per-  
forated  
red-brown

The same "Specimen" overprints  
were used on both the Nova Scotia  
and New Brunswick proofs

**SPECIMEN.**

**S-B**  
SPECIMEN. 23 x 3 mm.

**SPECIMEN.**

**S-D**  
SPECIMEN. 23 x 3 mm, thin letters

**SPECIMEN.**

**S-E**  
SPECIMEN. 23 x 3 mm. thick letters

**SPECIMEN**

**S-F**  
SPECIMEN. 22 x 3 mm. no period and wide N. From fifth row.

**SPECIMEN.**

**S-G**  
SPECIMEN. 21 x 25 mm. low a S and higher at N.

**5E-A3S-Bd. 5 Cents.**

Plate proof  
dark red-brown with diagonal  
"Specimen" in red.

**5E-A3S-Dvl. 5 Cents.**

Plate proof  
dark red-brown with vertical  
"Specimen" at left in red.

**5E-A3S-Evl. 5 Cents.**

Plate proof  
dark red-brown with vertical  
"Specimen" at left in red.

**5E-A3S-Fvl. 5 Cents.**

plate proof  
dark red-brown with vertical  
"Specimen" at left in red.

**6E-A.**

Locomotive facing left  
Size of design, about 23 x 18mm  
1879?

**6E-A. 1 Cent.**

Small die essay  
g. on soft white wove paper, about .003" thick, mounted on card  
(Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
slate-black

**1860.**

The locomotive pictured is Engine No. 9  
of The North American Railway.

**6TC2. 1 Cent.**

Die No. 130

Trial color small die proof  
a. on India  
deep purple  
black

**1879?**

g. on soft white wove paper, about .003" thick, mounted on card  
(Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
dark green  
slate-black

**1860.****6P3. 1 Cent.**

Plate proof on India  
dark violet-brown, shades  
dark violet, shades

**6TC3. 1 Cent.**

Trial color plate proof on India  
reddish-orange

**6TC5. 1 Cent.**

Trial color plate proof  
a. on white wove paper, about .0035" thick  
carmine  
b. on white bond paper, about .004" thick  
light rose  
rose-red

**6P3S-Bd. 1 Cent.**

Plate proof on India  
dark violet-brown with diagonal  
"Specimen" in red

**6P3S-Dht. 1 Cent.**

Plate proof on India  
dark violet-brown with horizontal  
"Specimen" at top in red

**6P3S-Fht. 1 Cent.**

Plate proof on India  
dark violet-brown with horizontal  
"Specimen" at top in red



**6P3S-Ght. 1 Cent.**

Plate proof on India  
dark violet-brown with horizontal  
"Specimen" at top in red

**7TC1. 2 Cents.**

Die No. 219.

Trial color large die proof  
a. on India  
black

**1879?****7TC2. 2 Cents.**

Trial color small die proof  
g. on soft white wove paper, about  
.003" thick  
mounted on card (Goodall)  
dark yellowish-brown  
reddish-brown  
greenish-blue  
bluish-green  
slate-black

**1863.****7P3. 2 Cents.**

Plate proof on India  
reddish-orange  
orange, shades

**7TC3. 2 Cents.**

Trial color plate proof on India  
brownish-red  
dull rose, shades  
dark green  
violet-red  
slate-black

**7P5. 2 Cents.**

Trial color plate proof  
a. on white wove paper, about .0035"  
thick  
deep orange

**7TC5S-Hh. 2 Cents.**

"Specimen" 11 1/2 x 2 1/2 mm.  
No period. Occurs once or twice  
on sheet  
Trial color plate proof on India  
pale-rose with horiz. "Specimen"  
in red

**1879?****8TC2. 5 Cents.**

Die No. 97.

Trial color small die proof  
g. on soft white wove paper, about  
.003" thick  
mounted on card (Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
slate-black

**1860.****8P3. 5 Cent.**

Plate proof on India  
green, shades

**8TC3. 5 Cents.**

Trial color plate proof on India  
orange, shades

**8TC3S-Bd. 5 Cents.**

Plate proof on India  
green with diagonal "Specimen" in  
black

**8P3S-Dvl. 5 Cents.**

Plate proof on India  
yellowish-green with vertical  
"Specimen" at left in red

**8TC3S-Dvl. 5 Cents.**

Trial color plate proof on India  
black with vertical "Specimen" at  
left in red

**8P3S-Ed. 5 Cents.**

Plate proof on India  
black with diagonal "Specimen"  
in red

**8P3S-Fvl. 5 Cents.**

Plate proof on India  
yellowish-green with vertical  
"Specimen" at left in red

**1860.****9P1. 10 Cents.**

Die No. 75.

Large die proof  
a. on India  
vermillion

**1964?**

See listings for the 10c value  
under 5E-A + 10 Cents.

**1879?****9TC2. 10 Cents.**

Trial color small die proof.  
g. on soft white wove paper, about  
.003" thick  
mounted on card (Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
slate-black

**9P3. 10 Cents..**

Plate proof on India  
reddish-brown

**9P3S-Dvl. 10 Cents.**

Plate proof on India  
reddish-brown with vertical "Speci-  
men" at left in green

**9P3S-Evl. 10 Cents.**

Plate proof on India  
reddish-brown with vertical "Specimen" at left in green

**9P3S-Bd. 10 Cents.**

Plate proof on India  
reddish-brown with diagonal "Specimen" in black

**9TC3S-Evl. 10 Cents..**

Trial color plate proof on India  
deep red-orange with vertical "Specimen" at left in green

**10P4. 12½ Cents.**

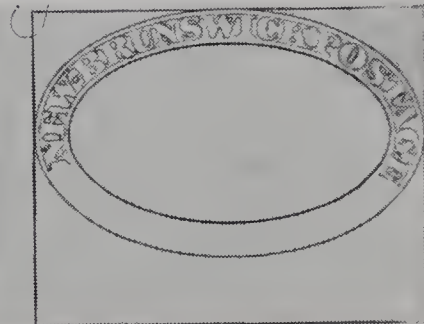
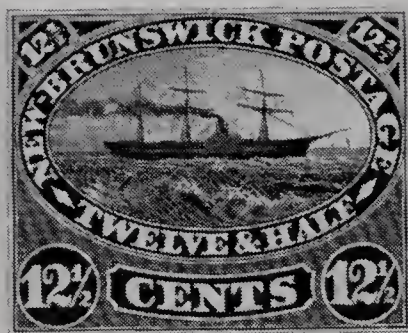
Trial color plate proof  
a. on ribbed card, about .0075" thick  
dark blue

**10P3S-Bd. 12½ Cents.**

Plate proof on India  
dark blue with diagonal "Specimen" in red

**10P3S-Dht. 12½ Cents.**

Plate proof on India  
dark blue with horizontal "Specimen" at top in red

**10TC1****10TC1. 12½ Cents.**

Trial color large compound die proof showing complete stamp and to the left a progressive die proof of the oval which would be around the vignette. The oval is lettered "NEW BRUNSWICK POSTAGE". Some proofs similar to this have been seen with the progressive proof partly printed, this is due to poor inking  
black

**1860.****1879?****10TC2. 12½ Cents.**

Die No. 129.

Trial color small die proof  
g. on soft white wove paper, about .003" thick  
mounted on card (Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
slate-black

**1860.****10P3. 12½ Cents.**

Plate proof on India  
dark blue, shades

**10TC3. 12½ Cents.**

Trial color plate proof on India  
reddish-orange  
orange, shades  
black

**10P3S-Eht. 12½ Cents.**

Plate proof on India  
dark blue with horizontal "Specimen" at top in red

**10P3S-Fht. 12½ Cents.**

Plate proof on India  
dark blue with horizontal "Specimen" at top in red

**10TC3S-Eht. 12½ Cents.**

Trial color plate proof  
black with horizontal "Specimen" at top in red

**10P3S-H. 12½ Cents.**

Plate proof on India  
dark blue with small horizontal "Specimen" below ship in red  
"Specimen" 12½ x 2½ mm  
No period, occurs once or twice on a sheet

**By The American Bank Note Co., New York, N. Y.**

**Prior to 1870, probably 1868**

Plate proofs cut from the American Bank Note Co. Trade Sample Sheets. (See Fig. 1 Journal No. 76, page 153)

Most of the colors of these proofs are very difficult to describe, many being in pastel colors. The colors used here are from the Reinhold Color Atlas, 1962 Edition and their color names.

Other colors and papers probably exist.

Engraved imperforate proofs.  
As all the imperforate proofs listed here did at one time exist on all these papers and in all these colors for all the proofs on the Trade



Sample Sheets, they will be listed only once. Those for all the other countries shown on the Trade Sample Sheet will be referred to this list.

The perforated proofs will be listed separately for each country.

Engraved imperforate proofs.

**10P8-A. 12½ Cents.**

- a. on horizontal mesh wove paper about .003 thick  
 black (1I1)  
 ash-gray (1B2)  
 grayish-yellow (1B3)  
 greenish-gray (1C2)  
 grayish-green (1C3)  
 straw-yellow (3B4)  
 grayish-orange (5C3)  
 brownish-orange, shades (5C4) (6C4) (6C6)  
 orange (6B7)  
 brownish-gray (6D2)  
 light brown (6D4)  
 sienna (6D7)  
 reddish-orange (7B7)  
 orange-red (8B7)  
 brownish-gray (8E2)  
 grayish-red (9B5)  
 brownish-red, shades (9C7) (10D8) (11C6)  
 rose-red (10B5)  
 dull red, shades (10C4) (10B4) (10C3)  
 pale ruby (12C6)  
 ruby (12D8)  
 dark grayish ruby (12E4)  
 dark grayish magenta (13E6)  
 magenta (13E7)  
 grayish-lilac (15C2)  
 dull lilac (15C3)  
 dull violet (15D4)  
 violet (15D6)  
 grayish-violet (19D3)  
 dark grayish-blue (20D5)  
 The following proofs fluoresce under ultraviolet light  
 The fluorescent color is in parenthesis  
 dull red (9B3) (yellow)  
 pastel-red (10A4) (orange)  
 grayish-rose (11B5) (red)  
 purplish-gray (13C2) (red)
- b. on vertical ribbed wove paper about .003 thick  
 black (1I1)  
 olive-gray (1D2)  
 deep yellow (4C8)  
 golden brown (5D8)  
 light brown (6D8)  
 brown (7E7)  
 dull red, shades (10C4) (8B4)  
 old rose (10C5)  
 grayish-red (10D5)  
 grayish-rose, shades (11B4) (12B4)  
 grayish-brown (11E3)  
 purple (12B5)  
 ruby (12E8)

purplish-gray (14D3)  
 heliotrope (17B6)  
 violet (17C6)  
 dull violet (17E3)  
 grayish-green (30B3)

The following proofs fluoresce under ultraviolet

The fluorescent color is in parenthesis

greenish-gray (1C2) (green)  
 reddish-orange (4B7) (orange)  
 grayish-yellow (4C7) (yellow)  
 grayish-brown (5D3) (orange)  
 brownish-orange, shades (6C6) (7C6) (yellow)  
 pastel red (9A4) (orange)  
 dull red, shades (9B4) (9C4) (yellow)  
 grayish-red (9B5) (orange)  
 pale red (10A3) (yellow)  
 light red, shades, (10A5) (10B5) (orange) (red)  
 red (10A6) (orange)  
 pink-rose (11A5) (orange)  
 grayish-magenta, shades (13C3) (13C4) (red) (orange)  
 purplish-gray, shades (13D2)  
 grayish-violet (15C5) (17C5) (red)  
 grayish-blue (22B5) (green)  
 bluish-gray (22C2) (green)  
 pale green (27A3) (yellow)

- c. on light bond paper about .003 thick  
 grayish-green, shades (1C2) (27D7)  
 olive-green (2C6)  
 grayish-yellow (5C7)  
 olive-brown (5E8)  
 reddish-brown, shades (8D6) (9D5)  
 light red, shades (9A4) (10A5)  
 grayish-red, shades, (9C5) (10B5)  
 brownish-red (9C8)  
 dull red (10B4)  
 pink-rose (11A4)  
 grayish-brown (11E3)  
 very light violet (15A2)  
 grayish-violet (16B5)  
 deep blue (22E8)  
 bluish-gray (23C3)  
 grayish-blue, shades (23C4) (23E7)  
 green (28C8)  
 brownish-orange (6C6) fluorescent (yellow)  
 light blue (21A5) with pink horizontal stripe through proof  
 dark brown (6F8) with pink horizontal stripe through proof  
 black (1I1) with yellow stripe through proof  
 black (1I) with blue stripe through proof
- d. on light bond square mesh paper about .00275 thick  
 deep yellow (4C8)  
 grayish-orange (6B6)

reddish-brown (9E7)  
light lilac (16A5)

e. on thick bond paper about .0045  
thick  
deep blue (22E8)  
yellowish-green (29C8)

f. on vertical or horizontal laid pa-  
per about .003 thick  
green

**10P8-C. 12½ Cents.**

Lithographed imperforate proof.

a. on horizontal mesh wove paper  
about .003 thick  
violet-brown (11E8)

c. on light bond paper about .003  
thick  
violet-brown (11E8)

e. on thick bond paper about .0045  
thick  
grayish-green (27D6)

**10P8-B. 12½ Cents.**

Engraved proof, perf. 11.7x11.7

a. on faint yellowish horizontal mesh  
wove paper about .003 thick with  
thick yellow gum  
dark brown (8F8)

b. on white bond paper about .003  
thick with white gum  
black (1I1)

e. on vertical ribbed wove paper about  
.003 thick with yellow crinkled  
gum  
deep green (26E8)  
gray-green (27D5)

f. on yellowish laid paper about .004  
thick with white gum and pen  
cancellation  
black (1I1)

h. on blue chemical paper about .0035  
thick with white gum  
olive-yellow (2C8)  
reddish-orange (7B8)  
lobster-red (9B8)  
deep blue (23E8)

j. on white bond paper about .0045  
thick with yellow crinkled gum  
deep green (26E7)

k. on white laid paper about .003  
thick with white gum  
black (1I1)

l. on blue laid paper about .004 thick  
with white gum and pen cancella-  
tion  
black (1I1)

**1860.**

**11P1. 17 Cents.**

Die No. 78.

Large die proof

a. on white card, about .013" thick  
black

b. On India, mounted on card with  
Die No. in lower right corner  
black

**11TC1. 17 Cents.**

Trial color large die proof

a. on India, mounted on card  
grayish-blue  
dark green

**1879?**

**11TC2. 17 Cents.**

Trial color small die proof

g. on soft white wove paper, about  
.003" thick  
mounted on card (Goodall)  
dark yellowish-brown  
brownish-red  
greenish-blue  
bluish-green  
slate-black

**11P3. 17 Cents**

Plate proof on India  
black

**11TC3. 17 Cents.**

Trial color plate proof on India  
reddish-orange

**11P3S-Bd. 17 Cents.**

Plate proof on India  
black with diagonal "Specimen" in  
red

**11P3S-Dvl. 17 Cents.**

Plate proof on India  
black with vertical "Specimen" at  
left in red

**11P3S-Evl. 17 Cents.**

Plate proof on India  
black with vertical "Specimen" at  
left in red

**11P3S-Fvl. 17 Cents.**

Plate proof on India  
black with vertical "Specimen" at  
left in red

## Nova Scotia

By Perkins, Bacon & Co., London, Eng-  
land.

**1851.**

**1TC1. 1 Penny.**

Trial color large die proof with un-  
cleared frame lines extending into  
the corner value tablets

a. on India, die sunk on card  
black





1TC1.

**1890 Reprints.**

Mr. John G. Haggart, the Postmaster General of Canada, authorized the printing of these from the original plates. It is not officially known who printed these. They were probably printed by The British American Bank Note Co., who at that time had the contract to print the Canada postage stamps, some authorities believe they were printed by The American Bank Note Co., Ottawa, Canada. There were 5 sheets of 160 each printed for each value.

**1TC5. 1 Penny.**

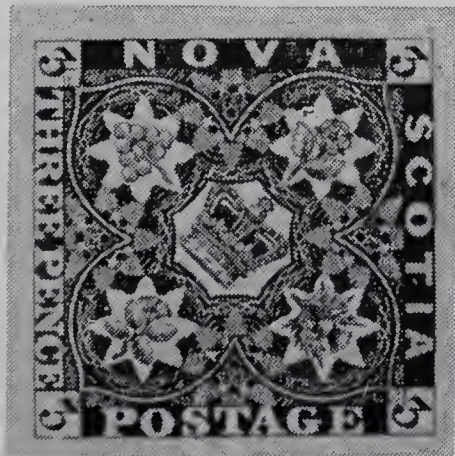
Trial color plate proof on faint yellow-orange wove paper, about .0025" thick, from plate I dim red-orange

**1P5S. 1 Penny.**

Plate proof on hard white wove paper about .003" thick black with "Specimen" (13 1/2 x 2 3/4 mm) in purple

**1TC4. 1 Penny.**

- Trial color plate proof  
a. on grayish wove card, about .004" thick from plate I and plate II black



2TC1.

**2TC1. 3 Pence.**

Trial color large die proof with un-cleared frame lines extending into the corner value tablets

- a. on India, die sunk on card black

**2TC4. 3 Pence.**

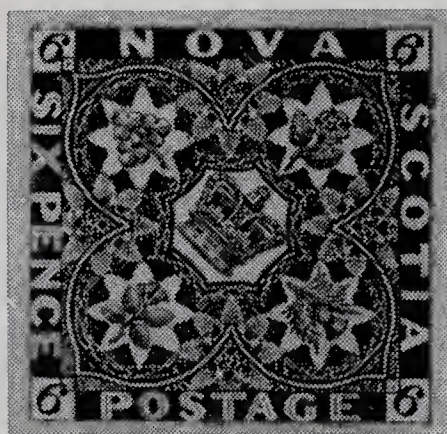
Trial color plate proof

- a. on grayish wove card, about .004" thick black

**1890 Reprints.****2TC5. 3 Pence.**

See note under 1TC5.

Trial color plate proof on faint yellow-orange wove paper, about .0025" thick dark dusky blue



4TC1.

**4TC1. 6 Pence.**

Trial color large die proof with un-cleared frame lines extending into the corner value tablets

- a. on India, die sunk on card black

**4TC4. 6 Pence.**

Trial color plate proof

- a. on grayish wove card, about .004" thick black

**1890 Reprints.****5TC5. 6 Pence.**

See note under 1TC5.

Trial color plate proof on faint yellow-orange wove paper, about .0025" thick dark blue-green



6TC1.



**6TC1. 1 Shilling.**

Trial color large die proof with un-  
cleared frame lines extending into  
the corner value tablets

- a. on India, die sunk on card  
black

**6TC4. 1 Shilling.**

Trial color plate proof

- a. on grayish wove card, about .004"  
thick  
black

1851?

**6TC3S-Ad. 1 Shilling.**

Large Roman letters

Occurs 6 times on a sheet

Covers a block of 6 proofs

Trial color plate proof on India  
black with diagonal "Specimen" in black

1890 Reprints.

**6TC5. 1 Shilling.**

See note under 1TC5.

Trial color plate proof on faint  
yellow-orange wove paper, about  
.0025" thick  
blackish violet-gray

By The American Bank Note Co.



8PX-B.

Vignette engraved by William Chorlton  
Frame engraved by Capt. Prudhomme

1860.

**8PX-B. 1 Cent.**

Die No. 95.

Large progressive die proof back-  
ground of Vignette too weak,  
India, die sunk on card  
black

- a. on India, die sunk on card, size of  
die sinkage about 34 x 43mm  
black

**8P1. 1 Cent.**

Large die proof

- a. on India on large card, with die No.  
95  
black

**8P2. 1 Cent.**

Small die proof

- a. on India, on card  
black

**8TC2. 1 Cent.**

Trial color small die proof

- a. on India  
slate-blue  
b. on faint blue-green chalk wove  
paper, about .004" thick  
orange-red

**8P3. 1 Cent.**

Plate proof on India  
black

**8TC3. 1 Cent..**

Trial color plate proof on India,  
reddish-brown  
light yellow-brown  
dark green, shades  
dark violet

**8TC3S-Bd. 1 Cent.**

Trial color plate proof on India,  
dark green with diagonal "Speci-  
men" in red

**8P3S-Dd. 1 Cent.**

Plate proof on India  
black with diagonal "Specimen" in  
red

**8TC3S-Dd. 1 Cent.**

Trial color plate proof on India,  
reddish-brown with diagonal  
"Specimen" in green  
dark green with diagonal "Speci-  
men" in red

**8TC3S-Ed. 1 Cent.**

Trial color plate proof on India,  
reddish-brown with diagonal  
"Specimen" in green  
reddish-brown with diagonal  
"Specimen" in red

**8P3S-Ed. 1 Cent.**

Plate proof on India  
black, with diagonal "Specimen"  
in red

**8TC3S-Fd. 1 Cent.**

Trial color plate proof on India  
reddish-brown with diagonal  
"Specimen" in green  
(wide "N", but with period)

(To be continued)



# Twenty-second Annual Convention of The Essay-Proof Society, 1965

## Minutes of the Convention

In the absence of President Blanchard, due to illness, Vice-President Reinis acting as Chairman called the Convention to order at 8 p. m. Wednesday, September 8, 1965, at the Collectors Club, New York, N. Y. At his direction the Secretary read the Convention Call.

The Chairman appointed a Credentials Committee which reported that a quorum existed, whereupon he declared the Convention open for business.

The Secretary was directed to read the minutes of the 1964 Convention. Upon a motion duly carried these minutes were accepted as reported in *The ESSAY-PROOF JOURNAL* No. 85, page 32.

Chairman Reinis appointed a Nominating Committee with John J. Britt, Chairman, to nominate candidates for the expired term on the Board of Directors.

The reports of the Secretary, Treasurer, Auditor, Editor and Chairman of the Finance Committee were read and on motion duly carried were accepted with thanks.

The Nominating Committee presented the following slate of Directors for the term expiring 1968: Rae D. Ehrenberg, J. F. Gros, D. Lidman and R. R. Weaver. After asking if there were any further nominations from the floor and having heard none, the Chairman declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for these nominees, whereupon they were declared elected to the Board of Directors for the term expiring 1968.

The Convention was then opened for general business.

John J. Britt proposed that the Society create an annual award to be known as the "Clarence W. Brazer Memorial Award," to be given according to conditions determined by the Board of Directors. The proposal was referred to the Board of Directors.

A lively discussion then followed concerning the report of the Finance Committee. Because the proposals made in this report have so many possibilities, it was decided to refer the matter to the Board of Directors for further consideration.

The matter of our Society having a lounge at the Sixth International Philatelic Exhibition (SIPEX 1966) which will be held in Washington, D. C., May 21-30, 1966, was also referred to the Board of Directors for their consideration.

The Resolutions Committee recommended that the following Resolution be adopted:

"Resolved that the Board of Governors of the Collectors Club be thanked for the use of their room for our Annual Convention."

This Resolution having been duly adopted, the Secretary was directed to notify the Board of Governors of the Collectors Club of this action.

The chairman adjourned the Convention at 10 P. M.

KENNETH MINUSE, *Secretary*

## Editor's Report

The period since my last annual report has been rather uneventful. I like to look on it as one of consolidation and slow progress.

One aspect of my activities has been entirely fruitless: At the 1964 Annual Meeting, I confidently announced my intention to solicit subscriptions from leading libraries and museums. For that purpose I went through the American Library Association membership directory and selected the names of people and libraries that seemed likely prospects. I developed a sales letter and sent it, at my own expense, with a sample copy of the *JOURNAL* to a dozen people. To date I have heard absolutely nothing.

Evidently the librarian's world is rigidly bureaucratic. If you are unlucky enough to address the wrong official, you can be sure that he will not pass your message on to the right man. As I see it, the only way to avoid a run-around is to know an insider.

My efforts to acquire new advertisers have been equally frustrating. The latest attempt was inspired by the May 1965 issue of the *London Philatelist*, which carried ads of four English dealers specializing in essays and proofs. I fired off letters and sample copies to them, but again, to no avail.

Now, to something more encouraging. In the past year I have been able to set up a firm publishing schedule, with the cooperation of course, of Mr. Moran of the Stowell Printing Co. It is a joy to be on time, and some of our advertisers have taken advantage of the fact.

The comforting backlog of articles also contributed to on-time publication. It seems that foreign articles are the easiest to obtain, U. S. the hardest, with numismatic in the middle. When I say "easiest," of course, I am speaking relatively. But when I say "hardest," I mean just that. I implore you to assist me in finding U. S. articles.

Our numismatic batting average would not be so good without the contributions of Marcus Samuel and James Mackay. Dr. Blanchard has also assisted materially by obtaining the Brewster pamphlet for reprinting very soon. So in this area we dare not be too complacent.

I must not forget to applaud the excellent work of Mr. Minuse and his Catalog Committee. He relieves me of all responsibility in this area, even making the paste-up for the printer.

In closing, I would like to call attention to a weakness in our organization: We tend to hide our light under a bushel. There are prospective members who never heard of us. For instance, one of our newer members, Mr. Richard Hein, wrote to me after receiving the samples I sent him. "Where have I been all this time," he asked.

To remedy the situation I intend to make one mailing annually of a review copy and a press release to the commercial magazines plus *The American Philatelist* and the *SPA Journal*. In this connection, it might be well to consider taking one of *Linn's* special issues. I realize that some of our members look down on *Linn's*, but it does have pulling power. If you don't care for *Linn's*, I can arrange something with Mr. Wylie of *Western Stamp Collector*.

We can't grow if people don't know we exist, and our JOURNAL can't prosper if we have no articles to put in it. That's the sum and substance of my message for 1965.

BARBARA R. MUELLER, Editor

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## Report of the Catalog Committee

The work on the revised British North America Section of our Catalog of Essays and Proofs is progressing satisfactorily. The initial listing for Canada and Prince Edward Island has appeared. We are happy to report that quite a few additional listings for these two countries have been received from interested collectors. These will appear in an Addenda.

As the catalog continues to appear, we hope members having material not listed will come forward with it so that it can be recorded.

KENNETH MINUSE, *Chairman*

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## Secretary's Report

Once again we can report no loss of members and non-member subscribers during the past year; in fact, there was a net gain of two.

The following is a list of new members and non-member subscribers secured during the past year. Those secured by the Secretary were almost all the result of unsolicited inquiries:

Julian Blanchard .....	2	Robert H. Pratt .....	1
L. A. Davenport .....	1	Joseph G. Reinis .....	1
Barbara Mueller .....	2	George Wait .....	1
Thomas F. Morris .....	1	Secretary .....	8

If each member would secure just one new member we would no doubt be able to increase the size of our JOURNAL.

The demand for back numbers of our JOURNAL was again satisfactory, the sales totaling \$372.85 as reported elsewhere by our Treasurer.



The Society's Monthly Meetings are again called to the attention of our members. These reports in our JOURNALS, while necessarily short, do give an outline of the wealth of interesting material shown and explained by the exhibitors.

There is always something to be learned about our specialty at these meetings. While they are now fairly well attended, we think that with some 40 members in the metropolitan area alone, there should be many more present.

If we can build up the attendance at these meetings, we will feel justified in asking many more collectors to exhibit, particularly our out-of-town members.

Again we would like to call to the attention of our members that the supply of back numbers of our JOURNAL is diminishing, some numbers being unavailable and others in very short supply. Members wishing back numbers should contact the Secretary without delay to avoid disappointment at a later date.

KENNETH MINUSE, *Secretary*

Treasurer's Report

The statements submitted herewith show the financial condition of the Society at June 30, 1965.

Assets:

Cash in Banks:

First National City Bank, N. Y. ....	\$ 902.83
New York Bank for Savings .....	1500.00
Total Cash .....	2402.83
Total Assets .....	\$2402.83

Liabilities:

Dues Received in Advance .....	30.00
Total Liabilities .....	30.00

Surplus .....	2372.83
Total Liabilities & Surplus .....	\$2402.83

OPERATIONS FOR THE YEAR ENDING JUNE 30, 1965

Income:

Membership Dues (1964-65) .....	\$2333.73
Subscriptions .....	195.50
Advertising .....	572.05
Contributions .....	167.00
Sales of JOURNAL (back numbers) .....	372.85
Miscellaneous Income .....	10.08
Total Income .....	\$3651.21

Expenses:

Printing .....	2440.68
Photoengraving .....	298.56
Editor .....	500.00
Postage .....	107.71
Convention Expense .....	89.46
Miscellaneous .....	85.44

Total Expenses .....	3521.85
Gain from Operations .....	\$ 129.36

BALANCE SHEET JUNE 30, 1965

For the year ended June 30, 1965

Cash on Deposit—July 1, 1964	
First National City Bank, N. Y. ....	\$2243.47
Receipts applicable to the Current Year .....	\$3651.21
Dues Received in Advance (1965-66) .....	30.00
Total Cash Receipts .....	3681.21
Total .....	5924.68
Disbursements (as per Statement of Operations) .....	3521.85

Cash on Deposit—June 30, 1965	
First National City Bank, N. Y. ....	\$ 902.83
New York Bank for Savings .....	1500.00
	\$2402.83

CONTRIBUTIONS, 1964-1965

864 Amelingmeier, Werner ..	\$ 5.00	775 Molesworth, Jack E. ....	15.00
C27 Bantham, Albert P. ....	5.00	C4 Morris, Thomas F. ....	15.00
682 Caposella, Fred L. ....	5.00	689 Mueller, Barbara .....	10.00
C21 Eisele, Herman .....	10.00	1005 Pratt, Robert H. ....	5.00
C72 Finkelburg, Falk .....	5.00	875 Ruder, Lucius S. ....	10.00
590 Flanigan, James L. Jr. ....	2.00	200 Simons, C. Dewar III .....	5.00
474 Greene, Vincent G. ....	5.00	497 Sissons, James N. ....	5.00
C60 Griswold, Erwin N. ....	10.00	118 Vanderbilt, Clinton B. ....	5.00
C3 Gros, Julian .....	5.00	967 Weaver, Ralph R. ....	5.00
664 Gurney, Kent W. ....	5.00	C20 White, Marcus W. ....	10.00
952 Landis, W. Newton .....	5.00	718 Wilcox, Gaylord P. ....	10.00
141 Little, Philip Jr. ....	5.00		
796 McCoy, Ethel B. ....	\$ 5.00		\$167.00

COMMENTS

It is encouraging to see that our income has again covered all operating expenses for the year. The sale of back issues of the JOURNAL has again been very satisfactory. We must express our gratitude for the continued contributions of those loyal members, who over the years, have helped to keep our Society in a healthy financial condition.

RAE D. EHRENBURG, *Treasurer*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society, Inc., for the year ended June 30, 1965, and finds them to be, in general, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by Vouchers.



In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1965, and of its operations for the period then ended.

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CHARLES W. BROOKS, *Chairman*

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## Report of the Finance Committee

The Society ended its year with a small surplus. This was realized through the sale of its back numbers of JOURNALS and members' contributions. We have not increased the membership to any appreciable extent. The publication expenses increase each year, and unless we can find some means of greater revenue we will be faced with a difficult situation with which we should be concerned.

We have heard it said from many quarters that the JOURNAL provides a publication for the specialist unmatched by any other. In spite of these laudatory statements, it is my personal belief we have about reached the saturation point where we can expect to enroll enough collectors interested in essays and proofs in philately to give any great boost to our financial picture. Therefore we must cultivate a different segment of collectors.

Times before I have stated we have not given the subject of Paper Money the full consideration it rightfully deserves. It is of interest to point out that the Society of Paper Money Collectors from a humble beginning about four years ago can today claim over 1300 in membership. Their quarterly publication carries articles of interest, but I wish to point out that our JOURNAL has also in the past provided similar material that can be favorably compared with them and in many instances is more informative and enlightening. I might also point out that their articles do not cover completely in any one issue material in which all of the 1300 members have a genuine interest. Now what is the answer?

I would hazard a guess that only a few of the 1300 members have any idea that there are also pertinent articles on paper money in our JOURNAL. How can we reach these collectors? I would recommend that we employ some medium of advertising to reach them, and I suggest that we spend a few dollars in testing this medium and discover if it will bring results. It is a promising field.

THOMAS F. MORRIS, CHAIRMAN

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## Review of Current Essay-Proof Literature

"Dies of the Queen Victoria Postage Heads Engraved by De La Rue for Surface-Printing," by John Easton and F. M. Montresor, *The London Philatelist*, October 1964.

One of the few original studies that has appeared in the philatelic press recently opens with the comment, "The comparative study of the engraving by De La Rue of the heads of Queen Victoria on the postage stamps which they produced by surface-printing for Great Britain and the British Empire in the nineteenth century is of necessity confined to an examination of die proofs rather than the printed stamps."

These words alone compel the attention of the essay-proof specialist. He will not be disappointed by the succeeding text or the 24 superb enlargements of such famous heads as Joubert's original die, first and second state. (*BRM*)

"On the Rooster ('Coq de Decaris') Stamp of France" by Raoul Lesgor, *France and Colonies Philatelist*, December 1964.

This excellent little specialist publication is now edited by Essay-Proof Society member Robert G. Stone, who has a predilection for the artistic background of postage stamps.

The article by Mr. Lesgor precedes remarks made by Albert Decaris about the way he designed his stamp. This is one stamp actually modeled after a "beautiful, well-muscled and vigorous cock." (*BRM*)

# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

**H. R. Harmer Ltd., London, England Sale of April 26-28, 1965**

## Newfoundland

1865	5c black, die essay, Jeen's engraving of the seal on thin paper on card	24E-A	\$100.80
	5c brown, die essay on India, design used for the 10c value	25E-B	25.20
1910	1c-15c black, trial color set of litho. proofs on thick gummed paper, horiz. pairs	89-97TC5	156.80
1931	\$1 blue, large die proof on thick paper	C8P1	33.60
1937	1c black, large die sunk progressive die proof on wove paper, showing codfish and "POSRAGE" and "CODFISH"	233PX-B	42.00
	3c orange, plate proof, die II, on watermarked paper, block of 24	234P5	154.00
	7c blue, large die proof on wove paper	235P1	47.60
	25c gray, large die proof on wove paper	242P1	40.60

**J. N. Sissons Ltd., Toronto, Canada. Sale of May 26, 1965.**

## Canada

	12p black, plate proof on India with diagonal "Specimen" in red	3P3Sd	155.00
	12p black, plate proof on India with vert. "Specimen" in green, block of 4	3P3sv	555.00
1855	10p orange, trial color plate proof on card	7P4	16.00
	10p orange, trial color plate proof on card, block 4	7P4	57.50

## New Brunswick

	5c+10c red, compound die on India	5E3+9TC3	150.00
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**Harmer, Rooke & Co., Inc. New York, N. Y. Sale of June 17-18, 1965.**

## Canada

1859	12 ½c green, plate proof on India with vert. "Specimen" in carmine, block of 4	18P3S-v	40.00
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## United States

**By Falk Finkelburg**

**Robert A. Siegel, New York, N. Y. Sale of May 29, 1965.**

5c	New York, green, trial color proof on bond	9X1TC	\$ 32.00
5c	Albany Postmaster, black on card	1XaEb	40.00
5c	Albany Postmaster, brown on bond	1XaEc	30.00
5c	red-brown & 10c black, large die sunk proofs	1P1-2P1	195.00
5c	red-brown & 10c black reproduction small die proofs	3P2-4P2	57.50
5c & 10c	reproduction card proofs in original printed envelope	3P4-4P4	34.00
5c	red-brown, reproduction small die proof	3P2	50.00



10c black, reproduction small die proof . . . . .	4P2	55.00
5c rose-brown, trial color proof on stamp paper . . . . .	12TC5	35.00
3c black, essay on India on card . . . . .	33E-Caa	21.00
3c blue essay on India on card . . . . .	33E-Caa	15.00
3c scarlet essay on India on card . . . . .	33E-Caa	15.00
3c cool black essay on India on card . . . . .	33E-Cb	16.00
black, Washington vignette essay on India on card, unshaded oval with- out frame . . . . .		30.00
black, Washington vignette essay on India on card with outside frame . . . . .	33E-1a	25.00
24c lilac, die essay on India . . . . .	60E-Aj	32.50
1c blue, coupon essay, perf. between stamp and coupon . . . . .	63E-Bh	17.00
1c blue, coupon essay, perf. all around . . . . .	63E-Bi	18.00
1c blue, coupon essay, block . . . . .	63E-Bh	62.50
2c black, plate proof on India, block . . . . .	73P3	42.50
15c black, plate proof on India . . . . .	77P3	22.00
black vignette of Liberty with cap unlisted . . . . .		21.00
3c dark red, plate essays on hard wove, vert. block of 8 and horiz. block of 12 . . . . .	83E-Bc	24.00
3c dull orange, plate essay, perf. . . . .	85E-Go	24.00
90c Atlanta trial color card proofs set in blocks . . . . .	111TC4	135.00
5c black, Grant vignette and frame without letters, die on India and 1869 essay of Geo. T. Jones same as listed design, but without bure- lage . . . . .	112E-A	220.00
90c purple, frame die essay on India . . . . .	122E-Cd	21.00
90c blue & black, plate essay . . . . .	122E-Cc	29.00
1c-90c complete set India proofs in original envelope . . . . .	145-155P	42.50
1c black, trial color plate proof on India, block of 12 . . . . .	156TC3	42.50
1c-90c complete set Continental card proofs in original envelope . . . . .	156-179P	80.00
5c blue, large die sunk proof mounted on card . . . . .	179P1	87.50
5c blue, large die proof mounted on card . . . . .	179P1	70.00
5c Atlanta trial color proofs, set of 5 . . . . .	179TC	32.50
3c dark green, essay on India on card . . . . .	184E-Ka	33.00
6c+7c red-violet, combination frame essay . . . . .	186E-Ae+186E-Ac	17.00
30c+90c bright blue, combination frame essay . . . . .	190E-Aa+191E-Aa	17.00
black Lincoln vignette, India on card, design used for listed essay 206E-B . . . . .		45.00
3c yellow-brown, and blue, frame essay on India . . . . .	207E-Aa	41.00
10c black, blue, frame essays on card . . . . .	209E-Aa	40.00
black Franklin vignette mounted on card . . . . .	209E-Ba	26.00
1c-90c card proofs, complete set with both 2c in original envelope 219-229P . . . . .		42.50
1c-\$5 Columbian card proofs, set in original envelope . . . . .	E3P, 230-245P	110.00
2c Trans-Mississippi plate proof on card . . . . .	286P4	52.50
2c Trans-Mississippi trial color proofs set of 5 . . . . .	286TC	340.00
10c ultramarine, small die proof, registration stamp . . . . .	F1P2	75.00
2c lake, Postal Savings, large die sunk proof . . . . .	O121TC1	52.50

**Sylvester Colby, New York, N. Y. Sale of March 27, 1965.**

1c-90c 1861 set card proofs . . . . .	63P72P	40.50
1c-90c 1869 set plate proofs on India . . . . .	112P-122P3	90.00
1c-\$5 Columbian set of card proofs . . . . .	230P-245P	125.00

**Departments**

1c-30c set card proofs, Agriculture Dept. . . . .	O1P-O9P
1c-10c set card proofs, Executive Dept. . . . .	O10P-O14P
1c-90c set card proofs, Interior Dept. . . . .	O15P-O24P
1c-90c set card proofs, Justice Dept. . . . .	O24P-O34P
1c-90c set card proofs, Navy Dept. . . . .	O35P-O45P
1c-90c set card proofs, Post Office Dept. . . . .	O47P-56P
1c-90c set card proofs, State Dept. . . . .	O57P-O67P
1c-90c set card proofs, War Dept. . . . .	O83P-93P

The above 8 sets were sold as one lot for \$75.00

## Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

### Members Admitted

- 1036 McGrew, John R., Box 180 Daisy Lane, Green Dale, Md. 20769 (United States and Canada)  
 1037 Nielsen, J. V. Jr., 783 Rutledge Ave., Charleston, S. C. (Confederates, 19th Century U. S., Paper Money)  
 1038 Stone, Robert G., Route 3, Box 384, Bellville, Ill. (French Colonies)

### Applications Received

- 1039 Myer, John N., 80 Park Ave., New York, N. Y. 10016 (Colombia) by Thomas F. Morris  
 1040 Banks, M. Allen, 3409 Charleston, Houston, Texas 77021 (Lincolniana) by Kenneth Minuse  
 1041 Hein, Richard F., Pacific Fruit & Produce Co., P. O. Box 1690, Calinas, California 93903 (Telstar 1, U. S. C23, CE1, CE2, France & Colonies) by Barbara Mueller  
 1042 Lipset, Ben B., 68-10 108 Street, Forest Hills, New York, N. Y. (Lincoln, France & Colonies) by Kenneth Minuse

### Dropped for Non-Payment of Dues

- 953 Steele, Donald  
 975 Wright, Russell W.

### Deceased

- 273L Heathcote, Miss Metta  
 C7 Hollowbush, Frank A.  
 451 Russell, George E.  
 842 Monge, Pedro  
 635 Newman, Ben B.

### Resignations

- 912 Malpass, George N.  
 150 Holcombe, Henry  
 1024 Black, Edgar  
 1020 Bobo, John S.  
 753 Carney, R. M.  
 1027 Falkenberg, Kingsley

### Change of Address

- 988 Jarrett, Fred, to Box 302, Adelaide Street Station, P. O., Toronto, Canada  
 580 Laergios, Nick, to 710 St. Catherine Street West, Montreal 2, Quebec, Canada  
 170 Fifield, Edson J., to P. O. Box 2792, Hamilton Station, Pompano Beach, Florida 33062  
 C76 Bush, C. J., to 132 Michigan Ave. East, Fresno, California 93705  
 434 Ray, Samuel, to 3600 Lake Shore Drive, Chicago, Ill. 60613  
 1028 Hahn, Lt. Joseph D., to 405 S. Patterson Street, State College, Pa. 16801  
 744 Rochlin, Phillip to Route 1, Box 712C, Accokeek, Md. 20607  
 976 Schelke, Oscar G., to 14 Mulberry Street, Naugatuck, Conn.

### Enumeration of Membership

Members reported in JOURNAL No. 87 .....	248
Gains .....	3
Losses .....	13
Net membership in this JOURNAL No. 88 .....	238
Non-member subscribers .....	19
Applications received .....	4

Karl Bickel, Sr., noted for his artistry on Swiss stamps, designed and engraved the Liechtenstein Peter Kaiser commemorative of 1964, type A213. Production was by the "Wertzeichendruckerei" of the PTT, Bern.



# A FEW FACTS ABOUT

## DIE PROOFS

The steady growing popularity of Die Proof Sheets of France and the French Communities was reflected in the numerous demands we have received lately for information.

We decided to publish a few facts, to enlighten and explain the present status of these Die Proof Sheets.

Since 1959, important changes have taken place. The government introduced strict regulations for printing and distribution of Die Proof Sheets.

**"Die Proofs are made from unhardened die and no more than 18 copies can be made without damaging the original die.**

**The artists were instructed to consider every Die Proof as the property of the government and to deliver every Die Proof made during the engraving to the Printing Office, together with ready unhardened die.**

Additional printing, bringing the total of all Die Proofs to 18 copies only was made. **Every single Die Proof was embossed with a special round Control Seal**—(which reads translated "Control Printing Office of Postage Stamp").

The Die Proofs were then distributed to the highest officials, such as: Presidents of governments, P. M. — Postal Museum, Archives etc. with the exception of 8 copies which were given to the artist. Obviously, **only about 10 sheets could possibly appear on the philatelic market.**

In 1964 a new embossed Seal was introduced, with a new round inscription—"Control printing works of Postage Stamp") and a "Hand Printing Press" was pictured in the middle.

**Die Proofs, in the majority of cases are "unfinished" without the name of the artist on the stamp.** This is added later on, only for the printing of the original stamp.

**This new system of control, together with the Control Seal, makes any additional printing of the Die Proof Sheets impossible.**

Accordingly, the status of the Die Proof Sheet has changed basically and drastically.

**There are no more Artist Die Proofs but Official Proofs of the Government.** These deserve special consideration in Philately, such as any issue made by the Government.

**18 copies only are issued.**

About 10 are possibly available for the philatelic market for the whole world.

**These are facts every collector should know.** If he is already the owner of some of the Die Proofs, he should be proud.

Judging from the recent Exhibitions—these artistic and philatelic gems are really appreciated by a specialist and are **highlights of a Topical Collection.**

How often can a collector have the chance to add a variety, **of which only 18 are issued,** without spending a little fortune?

Even if the demand for some of the very popular Topics have driven the prices to low three figures—many others are still in the \$20 to \$50 range and some are even lower.

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Many elusive **Topicals** and **Airmails**, Space, Olympic, Kennedy, U.N. Rotary, U.P.U. etc. etc. An accumulation of 35 years—**Please request details or approvals**—Popular prices—Convenient Terms—

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**HOW MANY?**

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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3c 1851  
ORIGINAL PLATE PROOF  
ON "RICE PAPER",  
SCOTT NO. 11P3a

In 1855, W. Bemrose & Sons, of Derby, England, developed a new perforating machine. Late in 1855, Toppan, Carpenter & Co., of New York, the printers of the U.S. 1851 issue, apparently sent several Proof Sheets of the 3c 1851 to Derby, England, to use in testing the new Perforating Machine. (See page 210 of Dr. Chase's 3c 1851 Book.)

Since these sheets were flimsy "Rice" or "Proof Paper" they were apparently inappropriate for such testing and were never used.

In 1952, a piece of 60 (The Right 6 Vertical Rows of Plate 4) was discovered and offered for sale. The late Dr. Clarence Brazer, the foremost specialist proof dealer of his day, broke that piece down. Plain blocks were sold for \$125. Margin Blocks for \$150, and corner Blocks for \$200.

The existence of another piece of 96 (The left Pane of Plate 4, less the L. R. Block of 4) was revealed by Dr. O. M. Bacher, of London, England, in an article in the July 15, 1950, issue of **Stamps**. We are pleased to announce the recent acquisition of that piece which is being broken down and offered for sale as follows: **All Have Vertical Pen Brush Marks Across Face Color is Brilliant Brownish Carmine, Scott Cat. \$50 per Single, \$300 Per Block.**

Single, with invisible pressed crease .....	Net	20
Same, Superb .....	Net	25
Hor. Pair, with invis. press. crease .....	Net	35
Same, Superb .....	Net	65
Block of 4, with invis. press. crease .....	Net	100
Same, Superb .....	Net	150
Margin Block, with in. pr. crease	Net	125
Same, Superb .....	Net	175
Full Cor. Blk. BT. Left, Superb	Net	250
Bt. Left Cor. (full sheet margins) Blk. 16 (2x8), with pencil notation in Bt. marg: "Stamps sent to W. B. from U.S.A. for testing his perforating machine." Invisible pressed creases. Rare, Beautiful, & Historic Piece .....	Net	750
Left Plate No. & Imprint Blk. 8, Heavy crease thru 1 Pair Breaking paper, Rare & Attractive .....	Net	400

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# ESSAYS III

## AND PROOFS

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*When replying to this advertisement please mention that you saw it in "The Essay Proof Journal".*

## *Collections for Sale Privately*

**CHILE, OCCUPATION of PERU**—A specialized collection of stamps used in Peru in 1880-82 during the war. More than 50 covers, some stampless. Peru Nos. N1-N23. (See W. G. Howland's study, "Philatelic History of the War Between Peru and Chile, 1879-84" in June-July American Philatelist.)

**FRANCE, OFFICES in CHINA**—From General Issues to Yunnan Fou, with errors and varieties. Many covers including Military.

**HAITI**—First issues in large blocks and singles. Many rare covers.

**MEXICO, GUADALAJARA**—An attractive collection with covers galore.

**RUSSIA and States**—Czarist, Soviet, Offices Abroad and Occupation issues. Armenia, Azerbaijan, Batum, Far Eastern Republic, Georgia, Transcaucasian Republics, Western Ukraine, etc.

**SALVADOR**—A remarkable 8-volume collection. Varieties, covers, large blocks, sheets, cancellations.

**UKRAINE**—A highly specialized collection of the Trident issues, all verified by Romeko and other experts. Probably one of the largest Trident collections extant.

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